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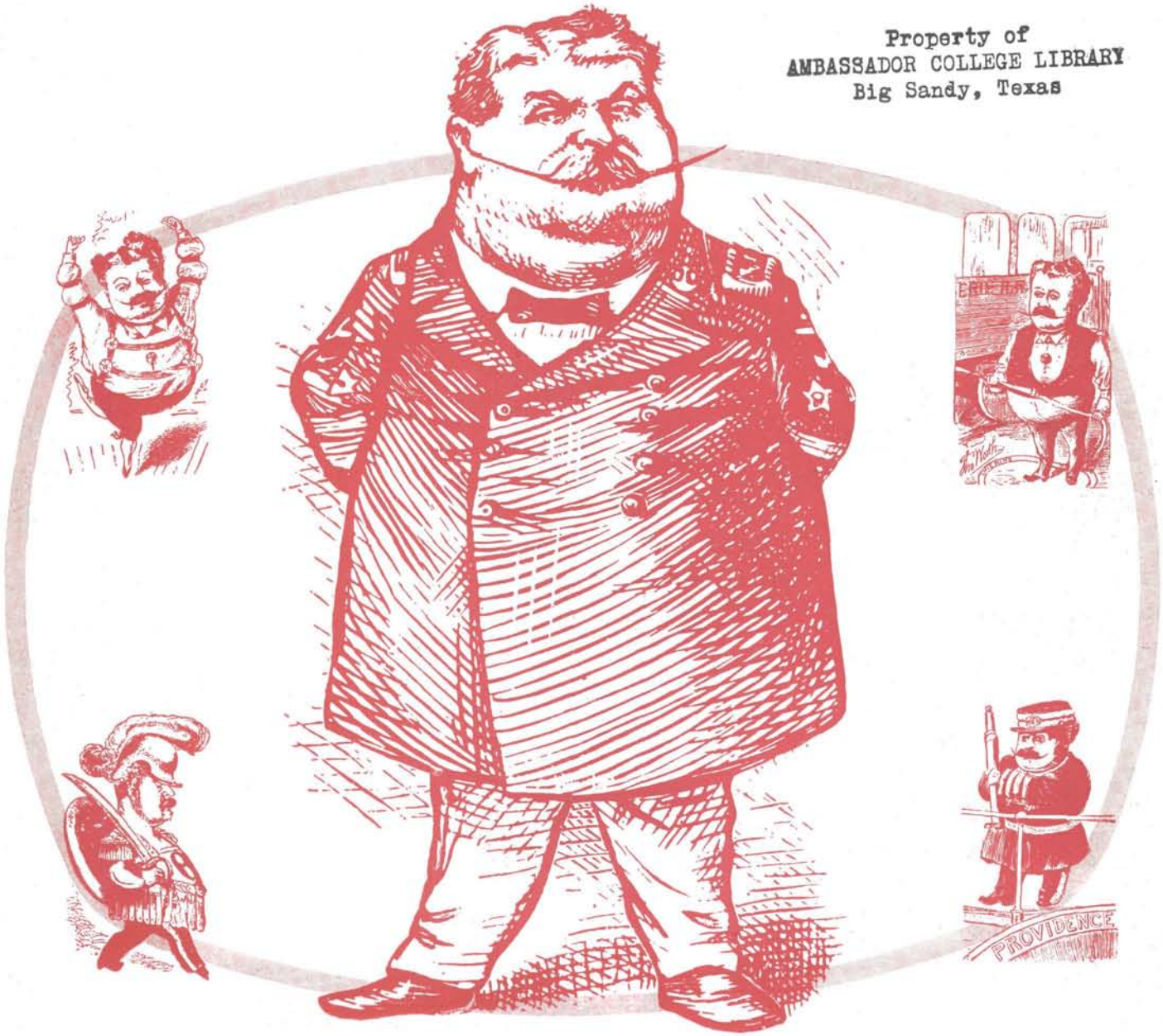

"Jim Fisk: The Career of an Improbable Rascal" (See Review by Earl Schenk Meirs)

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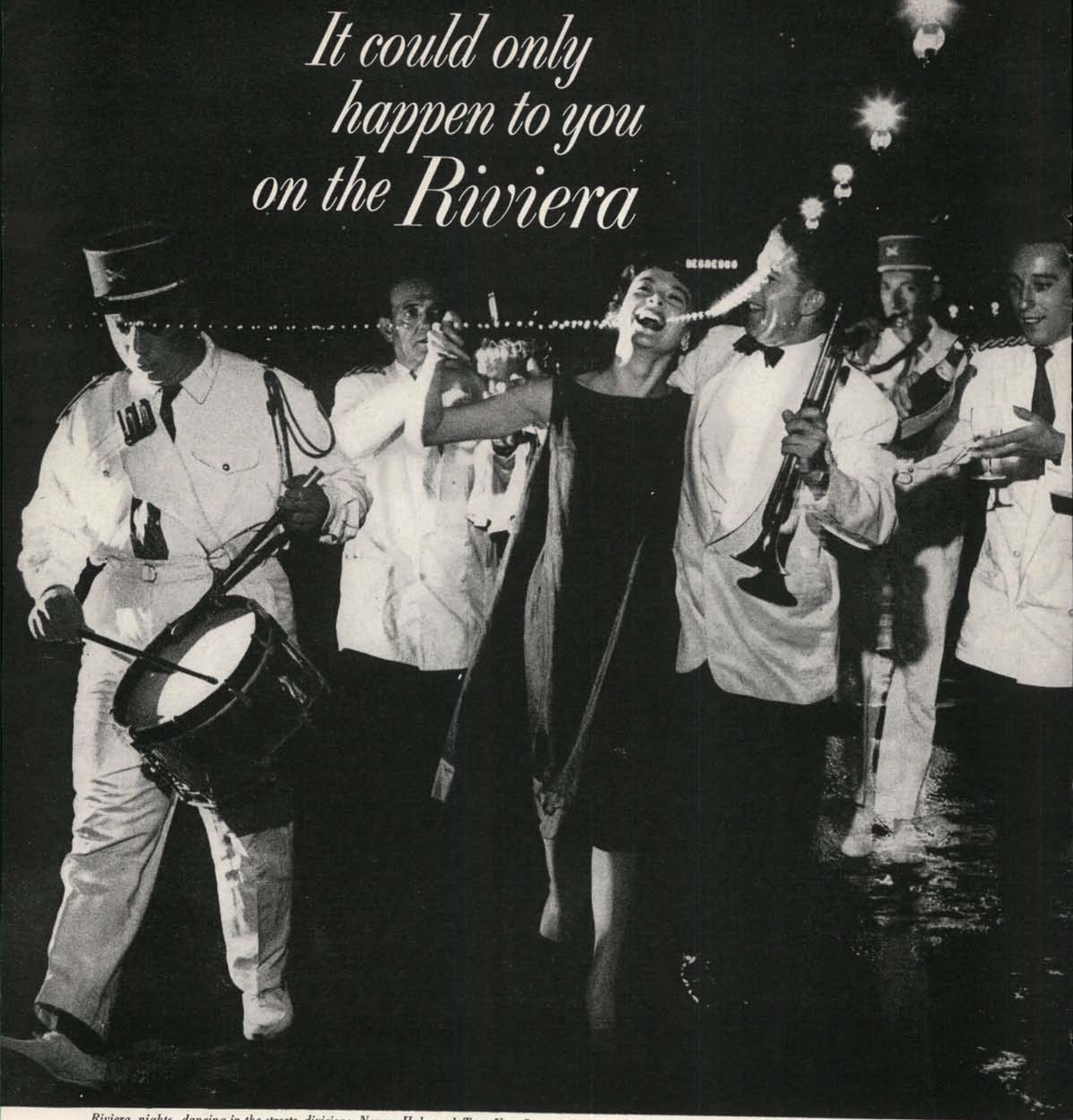

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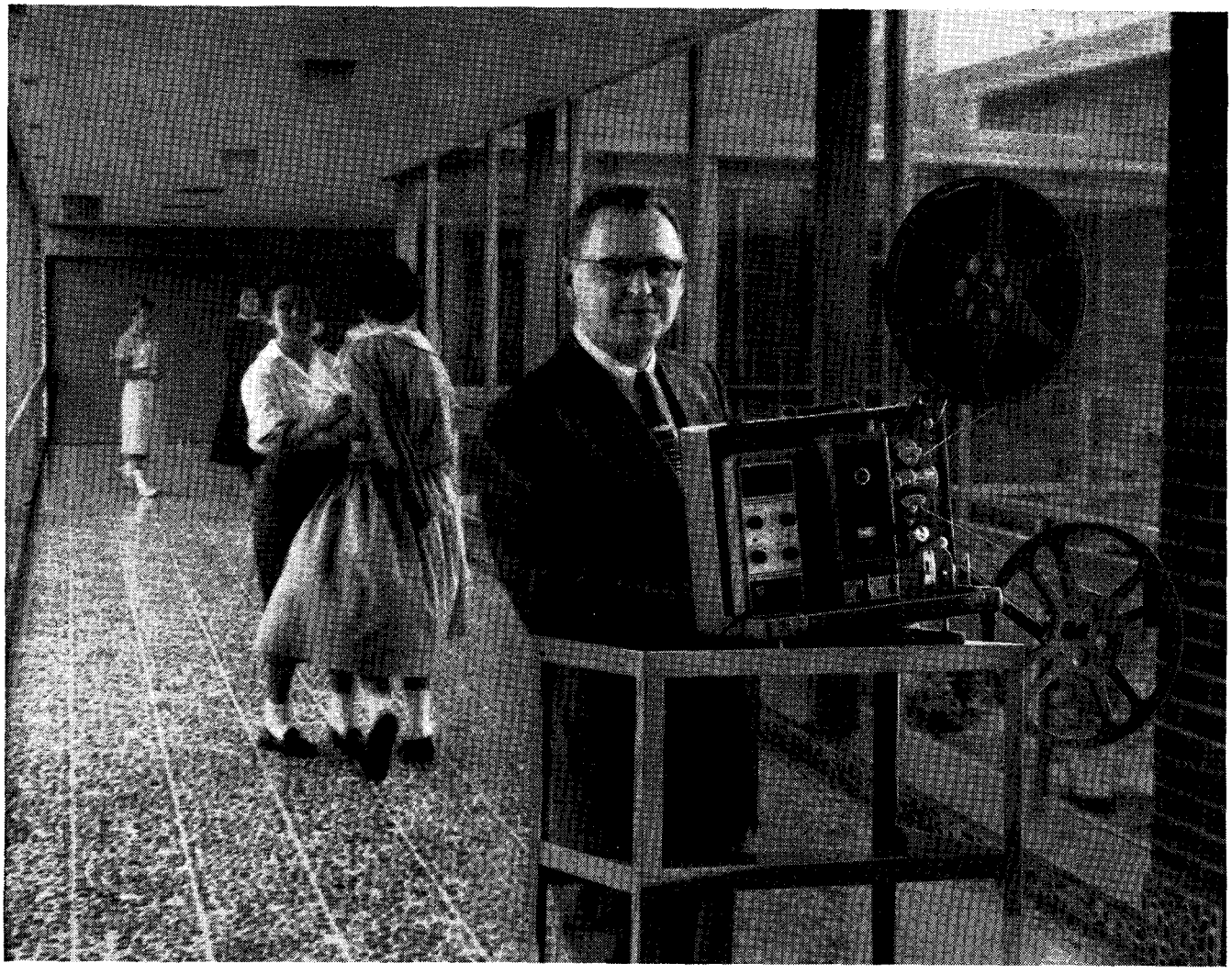

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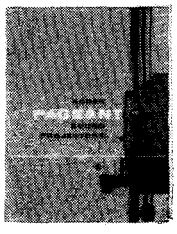

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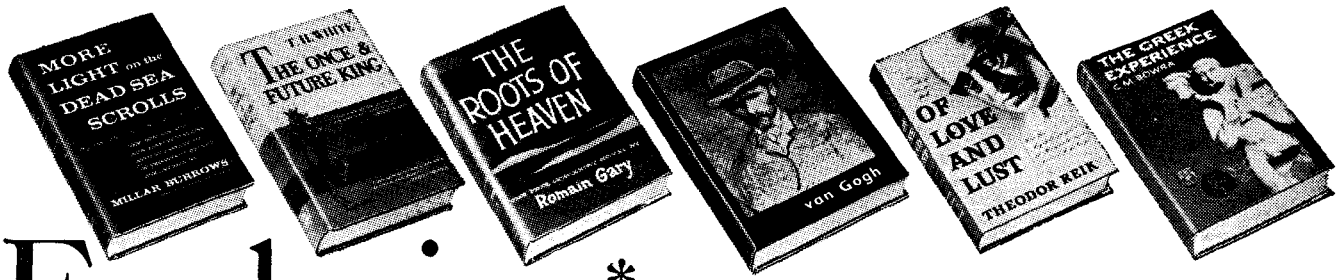

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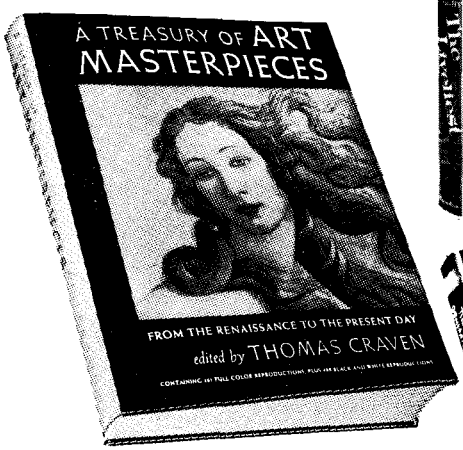

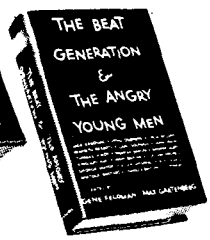

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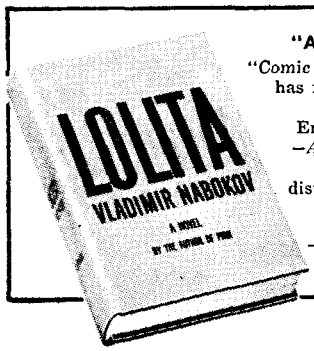

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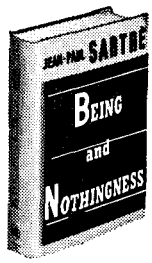

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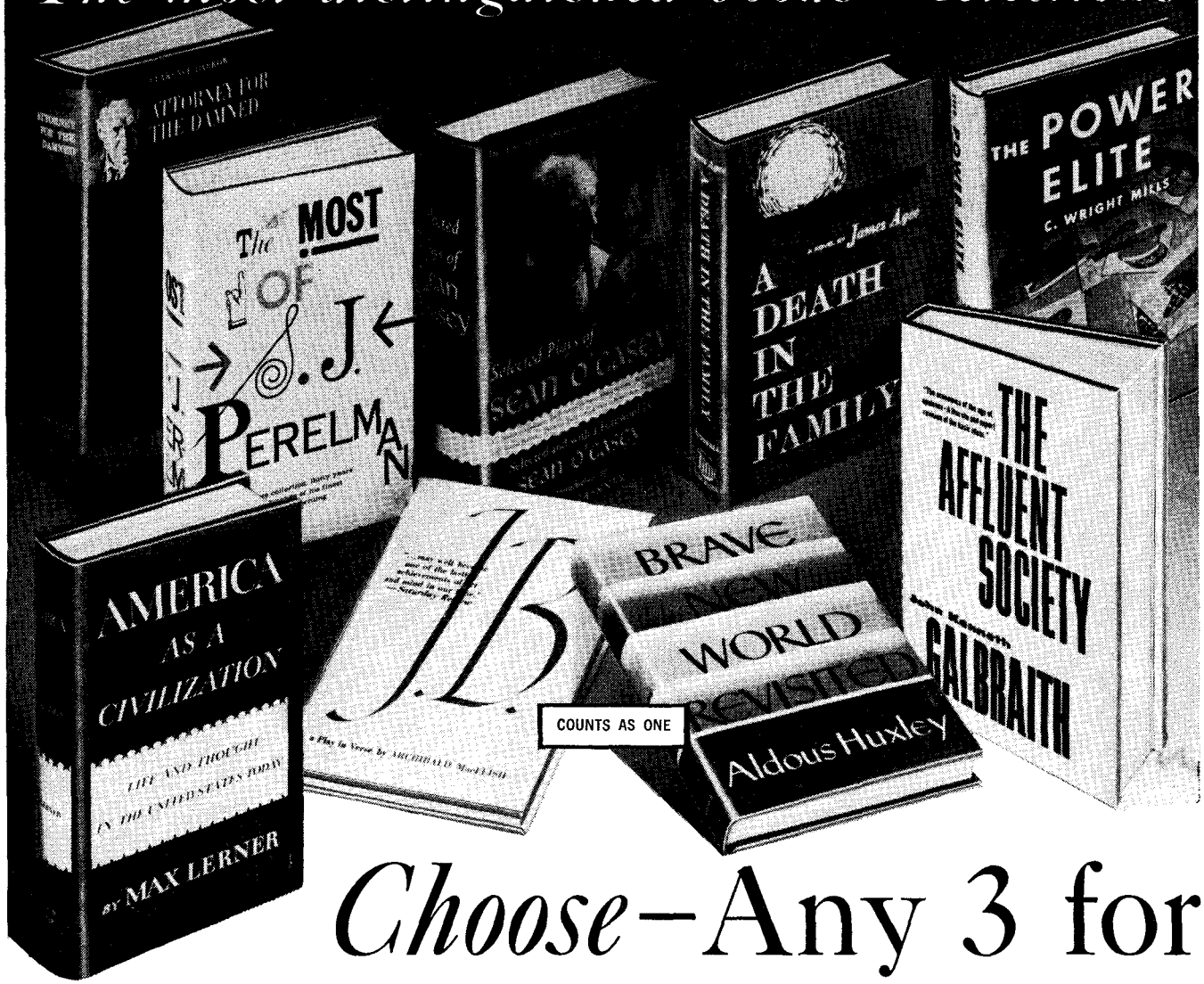

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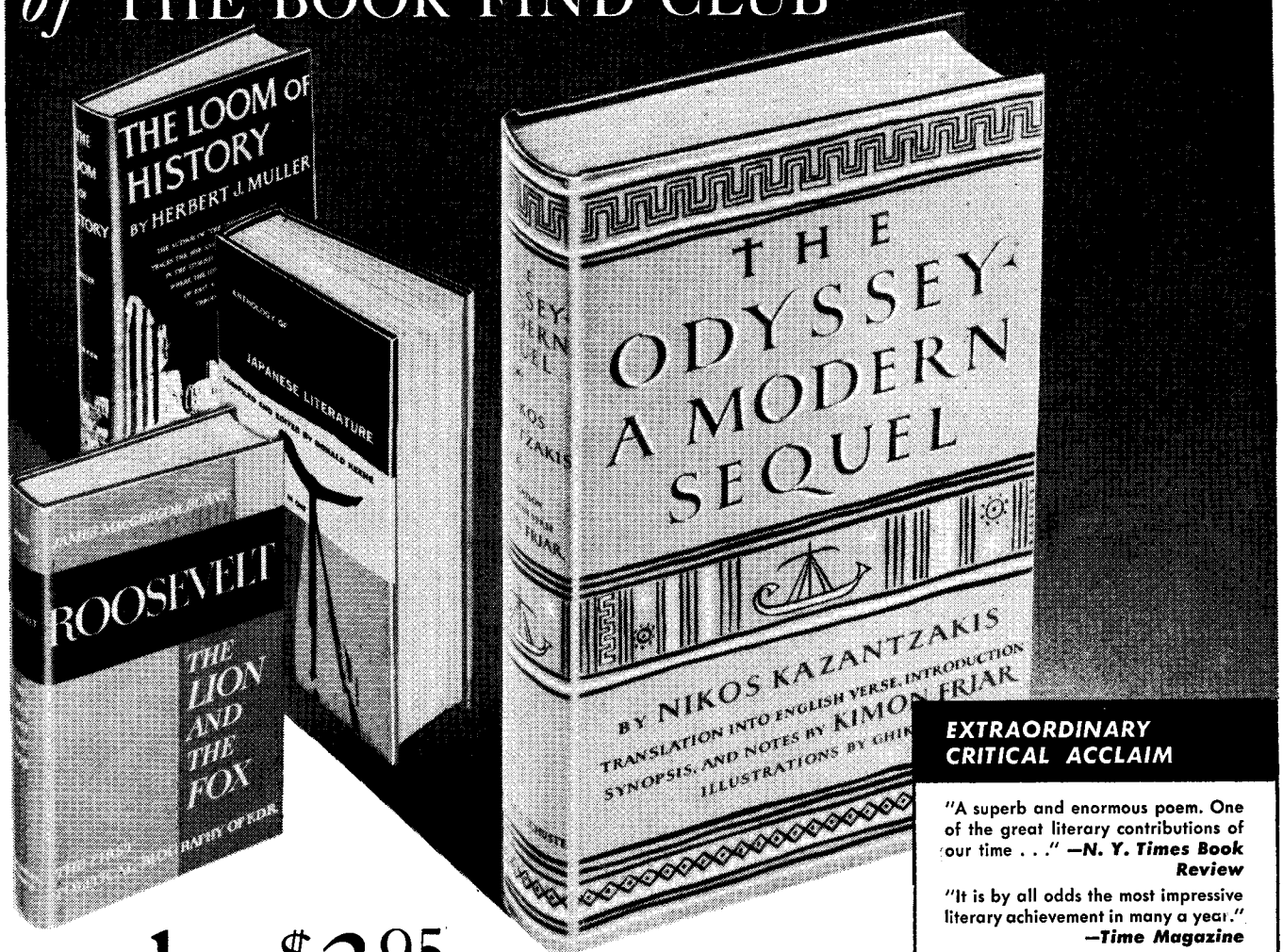

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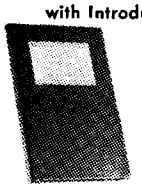

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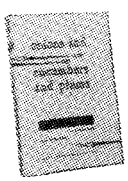

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ONE OF OUR FINEST living sailor-authors is William McFee, who was born in London in 1881. He was an engineer apprentice; he ran away to sea when he was twenty-two, swallowed the anchor and settled down in New England in the 1920's.

A few years ago, when he hit seventy-five, McFee delivered himself of pungent observations about his lot. He said:

"Writers are not highly regarded in America. Everyone believes he or she could write a book if there were only time . . . each assumes as a matter of course he could write a book, but he would never claim to be able to carve a statue or compose music or paint a picture or design a building. Even if they do not offer to write a book they have a plot for a novel, which they present to the writer, free."

In another place McFee makes this comment: "When I first retired from the sea and bought a house in Westport, Connecticut—then a quiet village on the Sound—every other man I met at a cocktail party had been an editor of *Collier's*. The place was full of them."

He moved away from Westport a long time ago, but he'll never be able to get very far away from former *Collier's* editors.

McFee has been virtually stone deaf for years. His friends have a terrible time communicating with him, because he carries around a pad and pencil, and you must write messages for him while he waits patiently to see what you have to say. Not long ago some of them purchased a hearing aid for him, hoping this would bring an end to the exasperating situation. He tried it cheerfully enough, but apparently didn't like what he heard, for after a period of time threw it away and went back to the pad and pencil.

EVERYONE HAS SAID to me, "Have you read 'Doctor Zhivago'? Once you get through the first 150 pages you won't be able to put it down!"

Well, that made it easy for me. I started on page 151, and, sure enough, I wasn't able to put it down. The principal reason was that I was trying to figure out what might have happened in the first 150 pages. However, I have found the attendant stories more interesting than the book. Here is what I mean.

1. THE STATE DEPARTMENT has granted an American visa to Giangiacomo Feltrinelli, the Italian editor who controls all the rights to Boris Pasternak's book. This is a big thing, because Mr. F. is a former Communist, and the decision had to be made that his visit here would be "in the national interest," or else Mr. McCarran's Act would forbid letting the fellow land here. Mr. Feltrinelli arrives any minute, whereupon we shall discover what national interest is served.

2. MR. PASTERNAK, of course, is not going any place. If he were, he could come here and have the satisfaction of seeing his book published in his own language. The University of Michigan Press has just brought out "Zhivago" in the original, authentic Russian. The book has been published in almost every language of the world except the one in which it was written, with a minor exception noted below. More than 500,000 copies of the English translation (Pantheon Books) have been bought, and more than a million copies in other translations. The Michigan version will be sold in the Western Hemisphere, the Philippines, and Japan.

3. THIS RUSSIAN EDITION is the first in a series which U. of M. will publish of books by Soviet writers who have been banned. Felix Morrow, New York representative of the Press, told me that "we will take every writer who has been executed or silenced by the Soviets in the last thirty years, and publish a selection of his works in the Russian language. Next on our list is Zoschenkov, who will be followed by Zamiatin."

Up until the time when the Russians

overran Eastern Europe, there were centers of Russian exiles in Prague and Warsaw, where the works of proscribed authors were printed. These activities moved to Zurich and Paris, but with the dying out of the tradition of keeping alive old Russian liter-

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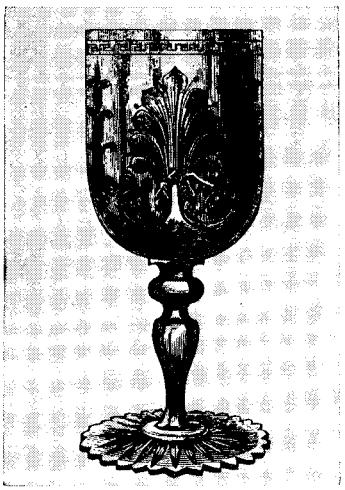
Proposing a Tasty Counterbalance to Irish Coffee



A NEW, ALL NEW RECIPE FOR BRAZILIAN WHISKEY!

[NUMBER IV] *(if you wish the previous installments, you need only to ask)*

all Irish Whiskies share an emphatic, burnished elegance of flavor quite apart from anything else known to man's tongue. There are, moreover, differences *between* them. They cover a broad spectrum of taste. The man at the whiskey store will surely know and if he doesn't there's nothing for it but you must buy a bottle of each and find out for yourself. Science will be the richer for your enquiring mind. However, as we have observed in the previous chapters, these delicacies of flavor and body are largely negated when the whiskey is taken in Irish Coffee, a concoction which appears to have bedazzled the Western World. Not that we [The Whiskey Distillers of Ireland] are knocking it, understand. If coffee must be laced it's better we do the lacing. The question of Pride versus Profit has no easy solution. Meanwhile we must be realistic; you can't change human nature. There will always be coffee. But to make *your* choice the easier you'll note we've provided two coupons instead of the customary one. Please act promptly as we are most anxious

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[PROFIT]

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And the recipe for Irish Coffee.
Send it to the Pride people, too. Thanks.

*Name*_____
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*City*_____ *State*_____ *Country*_____

to know your true feelings and to send you one badge or the other so you can lord it over your friends. Air mail to Dublin is fifteen cents; surface mail eight cents; post cards four cents. Our cable address is COTRA, Dublin, if you feel you must. But bear in mind the time differential for it's probable that a Night Letter would do every bit as well as a straight cable and be thriftier into the bargain. Besides, the twenty words you'll get will enable you to be less perfunctory and more cordial. We see we've not got in the promised recipe and we're almost out of page again. Still, if we go to smaller type we may make it yet; let's make the effort. BRAZILIAN WHISKEY: 1. Fill ordinary highball glass to halfway mark with strong coffee. 2. Swirl or jostle coffee around until inside of glass is coated. 3. Pour coffee back in pot. 4. Wash glass thoroughly in hot sudsy water. 5. Pour a generous sufficiency of Irish Whiskey into glass. 6. Add ice and soda or water. We have developed a number of other recipes and weaning plans just to assist Irish Coffee drinkers through the difficult withdrawal period.

© 1958, THE WHISKEY DISTILLERS OF IRELAND *(did you know "whiskey" is from the Gaelic* "Uisge Beatha"?)

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ature, the U. of Michigan Press felt that, as a part of one of the great linguistic centers of the world, it should take up the cause. Apparently the Zhivago well never runs dry, for the first edition of this Russian version was sold out before publication date. It had been running serially in the leading Russian daily in this country, and a few ads there resulted in many orders. The rest came from high schools and colleges where Russian is being taught. Ten thousand copies were sold before publication, with another run of 40,000 now on the way.

4. IT IS NOT ENTIRELY positive that Pasternak hasn't seen his work between book covers in his own language. Last year some con man entered the offices of the respectable house of Mouton & Co., publishers, The Hague, with a manuscript of "Zhivago" in Russian under his arm. He said, in effect, "I am Feltrinelli. Here, publish this."

Mouton did so with pleasure, apparently paying the hoaxer, for that is what he turned out to be. About 1,160 copies were issued. Someone has hinted that the Vatican had something to do with this stunt, for at the Brussels Fair last summer almost every Russian tourist who had the nerve went to the Vatican exhibit and said the magic words, "Max sent me," and was handed gratis a copy of this pirated version. It was a beautiful piece of propaganda, for it is estimated that about 500 copies of Russian-text "Zhivago" are now floating around the Soviet Union, where they are probably

FRASER YOUNG'S LITERARY CRYPT NO. 817

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 817 will be found in the next issue.

BLMC ALOC PFB BF KBCE

FP BGC DFFB FD L NCLOPCH

SHSFB. GSK RSBC SK

SPAXOLRNC.

—ELXN TLXTXSP.

Answer to Literary Crypt No. 816

He fasts enough who eats with reason.

—A. J. CRONIN.

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The Oxford English Dictionary

That great English verb: to KNOW

To fight, to love, to die, to know—these are, for those of us who can hear, verbs of grand meaning and strength.

And to those of us who want our children to share our inner values, none is more tremendous than that verb to KNOW, to want to know.

To know what? To know truth, and goodness, and history, to know a profession or a trade or the arts, to know the news of mankind, to know everything men *can* know.

Early in their lives our children, with their unceasing who? why? what? reveal this inborn instinct to know. Wise parents nurture this eagerness, share it and bless it for coming into being.

Which may be why so many of us are glad our youngsters start to read TIME while they are still in school.

For the habit of TIME is the habit of the news, told by people who care about all of the news, told with color, with intimacy and with warmth.

Told this way, the news becomes "our news," and TIME becomes a lifelong weekly habit, as our favorite morning paper becomes a lifelong daily habit.

That is the strange power and appeal of TIME for so many of us, as individuals and as parents. Throughout the world wherever men may still read what they choose, millions of families turn week after week to TIME.

Read TIME—The Weekly Newsmagazine

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—T. S. ELIOT

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—SAUL BELLOW

"By far the most interesting of the quarterlies"
—GRANVILLE HICKS

THE HUDSON REVIEW

Featured in the Winter issue:

VLADIMIR NABOKOV
The Vane Sisters
(a new story by the author of LOLITA*)*

ORTEGA Y GASSET
Time, Distance, and Form in Proust

HUGH MACDIARMID
Island Funeral
(a long poem by Scotland's most famous living poet)

KENNETH B. SAWYER
Sculpture in America

Stories by HARVEY SWADOS and LAWRENCE S. HALL

Poetry • Letter from Scandinavia
Ballet and Opera Chronicle • Reviews

For future publication:

LOUIS SIMPSON
The Runner
(a gripping narrative poem by one of America's outstanding young writers)

NEWTON ARVIN
Emerson and the Tragic Sense

V'ALDEMAR KARKLINS
The Tunnel
(introducing a famous Latvian writer now exiled in this country)

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receiving the most thorough and widespread perusal of anything since Tom Paine's pamphlets appeared in the Colonies.

5. THE MOUTON "ZHIVAGO" was printed without a copyright notice, and with mistakes and departures from the true, original Russian. (Mouton recently printed an apology to Feltrinelli, in the form of advertisements taken in seven important newspapers around the world.) The copyright matter was already confused because of the original nonpublication of the work in Russia and the subsequent translations in Britain, France and Italy. But Feltrinelli holds world rights; he published it in 1957 after rejecting a Pasternak request to return the manuscript for "revisions." (It is probable that the request was meaningless, for it is reported that when the manuscript was first sent to Feltrinelli, a warning from Pasternak was included that said to disregard any subsequent letters or orders signed with his name.)

THE UNIVERSITY of Michigan Press denies the story that they were planning to go ahead and print the book in Russian without getting permission, apparently in the belief that the Russian text was not copyrighted. The fact is that the book is completely protected in the U.S., even though it wasn't published in Russia. Tolstoy, incidentally, had a habit of having his books published first in Russian in Germany, thus gaining protection under the Berne copyright convention. Anyway, Michigan got permission from our old friend, Giangiacomo Feltrinelli, who is salting away the millions of dollars, francs, liras, pesos, yen, marks (no rubles) in a Swiss bank, where no one can steal it, including poor Boris, who is the poorest writer in the Soviet Union, but the wealthiest one in Switzerland. After Feltrinelli sells the film rights, they'll have to build another bank to hold the money.

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S

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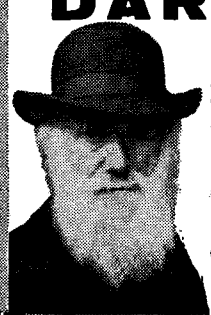

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HARCOURT, BRACE

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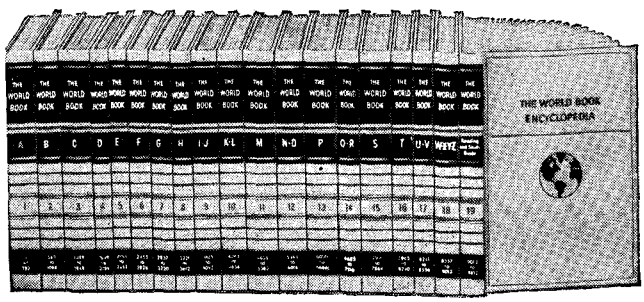
The 1959 World Book Encyclopedia Records History as it Happens

As up to date as the 49th state— As advanced as a trip to the moon

World Book Encyclopedia is more than an authoritative collection of facts. The 1959 achievement includes guideposts for the future, authentic current information, and a rich background of past events.

The new, comprehensive article on Alaska, critically reviewed by former Governor Gruening, is interestingly illustrated with color pictures and maps. Lester Pearson, Canadian statesman and Nobel Prize winner, wrote the expanded article on the United Nations. The completely new article on Space Travel was reviewed by Wernher von Braun, one of the foremost authorities on the subject. There are also new articles on conservation, weather, rice, and other important subjects.

Interesting, advanced, informative, the 1959 World Book Encyclopedia continues its leadership in America's schools, homes, and libraries.



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Tribute to Greatness

from IRVING HOWE

"DOCTOR ZHIVAGO, the novel which climaxes the career of the Russian poet Boris Pasternak, is a major work of fiction; but it is also — and for the moment, perhaps more important — a historic utterance. It is an act of testimony as crucial to our moral and intellectual life as the Hungarian revolution to our political life. It asks for, and deserves, the kind of response in which one's sense of the purely 'literary' becomes absorbed in a total attention to the voice of the writer.

"*Doctor Zhivago* opens in the first years of the century, spans the revolution, civil war and terror of the thirties, and ends with an epilogue in the mid-1940s. On a level far deeper than politics and with a strength and purity that must remove all doubts, it persuades us that the yearning for freedom remains indestructible. Quietly and resolutely Pasternak speaks for the sanctity of human life, turning to those 'eternal questions' which made the 19th-century Russian novel so magnificent and beside which the formulas of Russia's current masters seem so trivial.

"I do not mean to suggest that Pasternak permits a facile spirituality to blind him to the power of circumstances. He knows how easy it is to debase and kill a man, how often and needlessly it has been done; some of his most poignant chapters register the sufferings of the Russian people during the past forty years. Yet he is driven by an almost instinctive need to cling to other possibilities, and he writes about ordinary experience with such affection and steadfastness that, even under the blows of accumulating historical crises, it takes on a halo of sanctity...

"The novel reaches a climax of exaltation with a section of some twenty pages that seem to me one of the greatest pieces of imaginative prose written in our time. From this point on, the prose soars to a severe and tragic gravity; every detail of life takes on the tokens of sanctity; and while reading these pages, one feels that one is witnessing a terrible apocalypse. Begun as a portrait of Russia, the novel ends as a love story told with the force and purity of the greatest Russian fiction . . . So the book ends — a book of truth and courage and beauty, a work of art toward which one's final response is nothing less than a feeling of reverence." (This review appeared in *The New Republic* before the Nobel Prize Award.)

DOCTOR ZHIVAGO

BY BORIS PASTERNAK

$5.00 now at your bookstore. *PANTHEON*

☞ To be published in March: I REMEMBER — SKETCH FOR AN AUTOBIOGRAPHY, the latest work of Boris Pasternak, written *after* DOCTOR ZHIVAGO. Order your copy now from your bookseller.

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Saturday Review
FEBRUARY 14, 1959

FAKES AND FRAUDS IN LINCOLN LITERATURE

By REINHARD H. LUTHIN, *who is the author of "The First Lincoln Campaign" and the co-author of "Lincoln and the Patronage," and is now completing a book on the Lincoln Administration.*

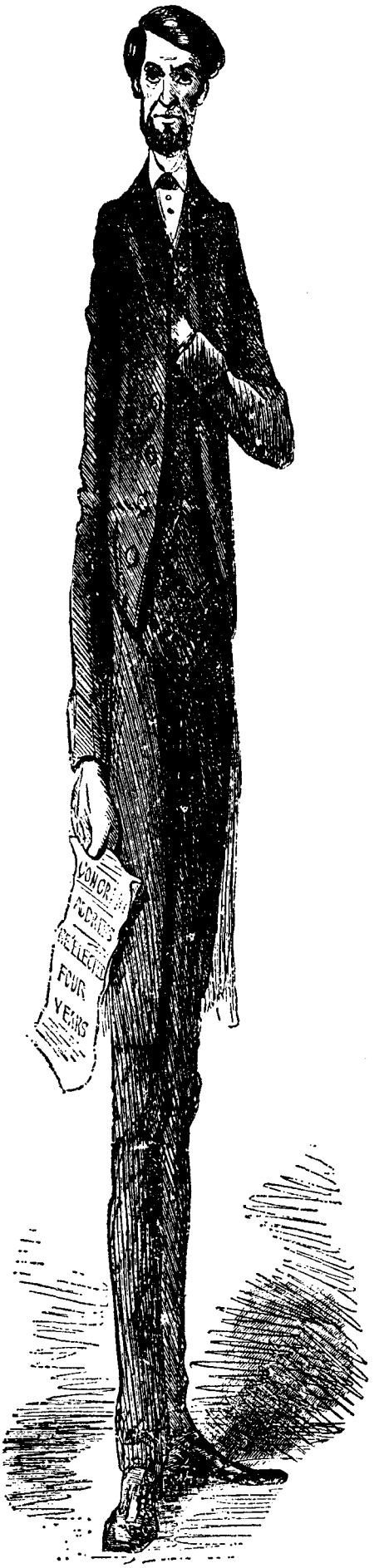
IN 1959, Abraham Lincoln still remains the most written about of all historical figures of the United States, even though this is the 150th anniversary of his birth.

During the present generation hardly a season passes without a new flood of writings and printed speeches concerning the Civil War President, some of the productions claiming to have "new light" on him and his career.

At times this much publicized "new light" has turned into the "light that failed." Students of Lincoln and those desiring to read about him merely for pleasure long have been confounded by misinformation that is either based on false quotations allegedly from the Emancipator's lips or pen or by deliberately forged letters. The road to Lincoln learning, unfortunately, is strewn with published frauds and forgeries.

In 1879, *The North American Review* printed "The Diary of a Public Man" by an anonymous author, which recorded an extraordinary record of events during the secession winter early in 1861. In it Lincoln was represented as having three meetings with the unknown diarist. Early in the twentieth century Professor Frank Maloy Anderson of Dartmouth College began research to determine the authorship and authenticity of this document that had so long baffled historians. Anderson brought out his research in 1948 in "The Mystery of a 'Public Man': A Historical Detective Story." He concluded: "The indications are overwhelmingly strong that none of the three interviews that the diarist claims to have had with Lincoln actually occurred"; that those portions which refer to Lincoln are "almost certainly sheer inventions." Anderson identified the probable diarist as Sam Ward, the adventurer brother of Julia Ward Howe and known in Washington during Civil War and Reconstruction times as "The King of the Lobby" because of his adroitness in dealing with government officials and congressmen. *The North American Review's* editor, Allen Thorndike Rice, who printed the highly doubtful document, was apparently either deluded or knowingly gave the hoax to the public.

During the Greenback agitation for "paper" money as a panacea against "Wall Street" monopoly during the 1880's some of the reformers brought out a mosaic of Lincoln's speeches to bolster their cause. In one spurious oration Lincoln was made to declare gravely: "I see in the near future a crisis that



—Harper's Weekly, *Nov. 26, 1864, from "Lincoln in Caricature," (Horizon Press).*

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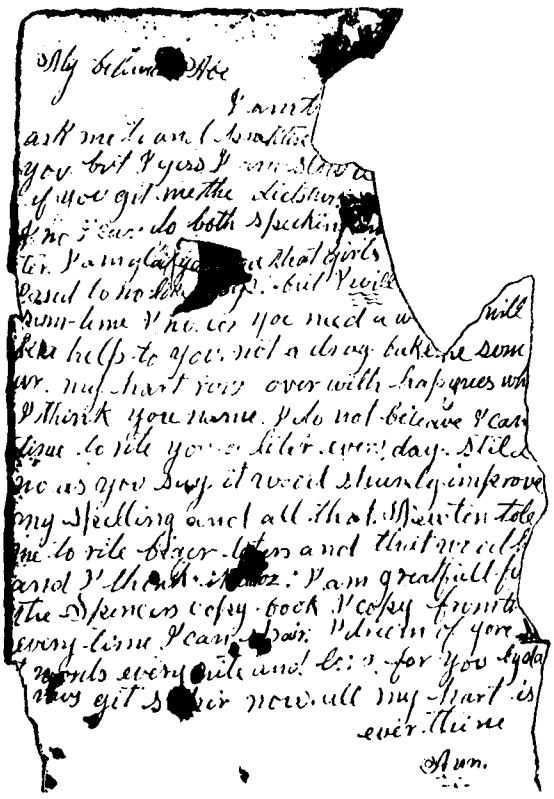
unnerves me, and causes me to tremble for the safety of my country. As a result of war, corporations have been enthroned and an era of corruption in high places will follow, and the money power of the country will endeavor to prolong its reign by working upon the prejudices of the people until all the wealth is aggregated in a few hands and the republic is destroyed." Despite the decline of the Greenback movement in the early nineties, this concocted post-Lincoln quotation from Lincoln continued to be used as words of wisdom from the Emancipator in recent years.

In 1896 *McClure's Magazine* presented a remarkable reproduction of Lincoln's address at the Republican state convention in Bloomington, Illinois, in May, 1856, some forty years previous, at the time when he formally joined the Republican Party. This had always been known as the "Lost Speech" since no one who had heard it had taken it down, nor had Lincoln ever given a copy of it to the press, so far as could be determined by scholars. Years later, in 1930, Lincoln students of the more profound type scrutinized the *McClure's Magazine* version of the oration, examined its phraseology and style, weighed the evidence pro and con, and finally concluded that it was the product of someone's imagination. Lincoln's "Lost Speech" is still lost.

Lincoln has always been a prime favorite of those who advocate a high tariff. In 1894 the *American Protectionist,* a weekly advocate of sky-high duties on imports, printed an obviously apocryphal quotation from the Civil War President to support its views against a low tariff. Curtiss's *Industrial Development of Nations,* published in 1912, under a portrait of Lincoln, reprinted this spurious passage from the *American Protectionist,* quoting him as declaring: "I do not know much about the tariff, but I do know this much, when we buy manufactured goods abroad, we get the goods and the foreigner gets the money. When we buy the manufactured goods at home, we get the goods and the money." A check of all of Lincoln's known letters and state papers by the present writer fails to unearth any words like these. Elsewhere in Curtiss's pretentious tomes the version took another form, presumably ascribed to Lincoln: "When an American paid $20 for steel rails to an English manufacturer, America had the steel and England had the $20. But when he paid $20 for the steel to an American manufacturer, America had both the steel and the $20." In 1914, the distinguished economist and author of tariff history, Professor Frank W. Taussig of Harvard College exposed such tariff opinions of Lincoln was pure fabrications concocted long after Lincoln was in his grave.



Ann Rutledge's *Atlantic Monthly* "love-letter" to Lincoln—"Sure-fire stuff for the public."

While on the subject of phony Lincolniana items, the various editions of the *New York Herald* for the day after Booth's shooting of Lincoln should be mentioned.

In a poll once taken among newspapermen to determine the greatest "human interest" article ever published by an American paper, the announcement of Lincoln's assassination was chosen. It causes little surprise, then, why the item most often offered for sale to Lincoln students and collectors is a copy of the *New York Herald* for April 15, 1865. The climax was reached in 1936 when a press dispatch carried a story that from a coolie an American soldier in China had acquired a copy of the *Herald* announcing Booth's diabolical murder of Lincoln. When someone incorrectly publicly stated that the paper was worth $1,000 to collectors, hundreds of people in joyful anticipation offered for sale copies of their April 15, 1865, issues of the *Herald.* Most of them were reprints made in wholesale quantities during the late nineteenth and early twentieth centuries. The owners of such *Herald* copies were most chagrined, some of them feverishly angry, at their worthlessness on the market. At one time a bank in the state of Washington had 150,000 copies printed in one lot for free distribution. The present author over the years has had such *Herald* issues offered to him for sale on at least twenty-five different occasions.

Today there is demand for bona fide editions of the *New York Herald* or any other dailies, dated April 15, 1865, detailing a lengthy account of the circumstances of Lincoln's assassination—that is, papers actually printed on the day following the tragedy at Ford's Theatre. But in almost every case the counterfeit editions are the ones still being pushed on citizens.

"Composite" pictures of Lincoln are still numerous today and may be seen seemingly everywhere. Since there were few "heroic" photographs of the Emancipator, phonies have been produced to supply the lack. In one manufactured "original" photograph, made years after Lincoln passed away, a print of the imposing looking body of John C. Calhoun, South Carolina's dedicated "nullificationist" and premier states' rights disciple who died a decade before Lincoln was elected President, was used to which Lincoln's head was attached in the practice of trick photography. This is the picture (Lincoln's head and Calhoun's body) that is often seen on the walls of public-school classrooms in the Northern states. In another instance, a likeness of Mrs. Lincoln was superimposed on a picture of her immortal husband and their sons, Bob, Willie, and "Tad," in order to make a "family" group; copies were widely circulated at a handsome profit.

Twentieth-century ingenuity and unscrupulousness produced a bumper crop of another kind of fake in Lincolniana—forged letters, and messages presumably written and signed by Lincoln. By 1930 the Secretary of the then Abraham Lincoln Association of Springfield, Illinois, stated to the members: "To attempt to describe all the spurious Lincoln letters in circulation would be to set a goal impossible of attainment." Some of the better-known irregular manuscripts may nevertheless be briefly mentioned here.

Facsimiles of the Civil War President's letter to Mrs. Lydia Bixby, with its inspiring prose consoling her on the then supposed death of her five

(*Continued on page* 54)

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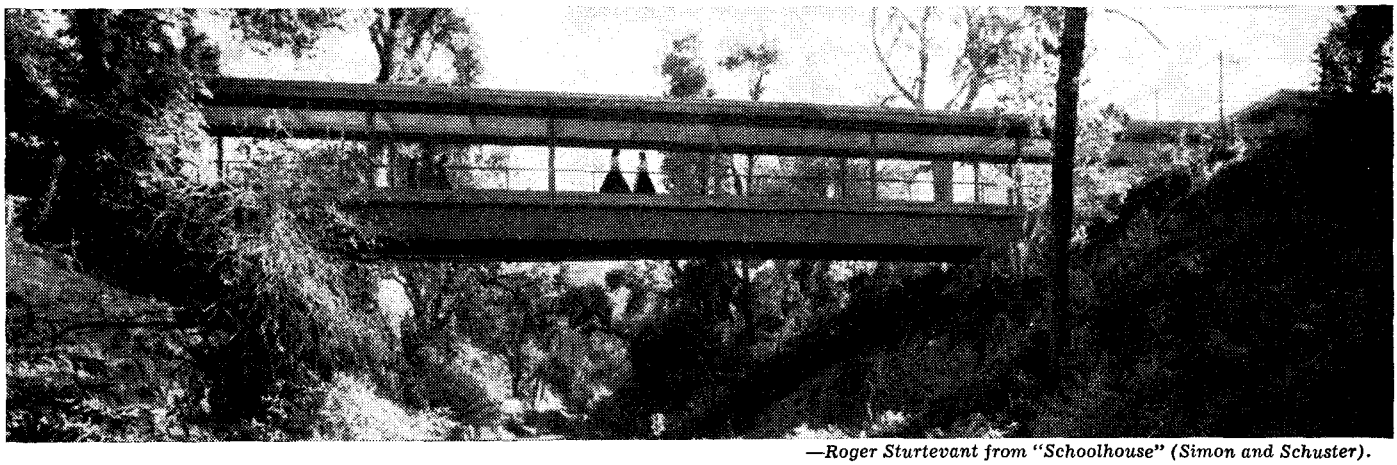

—Roger Sturtevant from "Schoolhouse" (Simon and Schuster).

Walnut Creek (Calif.) Elementary School—"This architecture must reflect our age. But the tool must not manage the man."

DESIGN FOR LEARNING

The 1950s already have earned the title of the "Era of Educational Debate." We have talked, scolded, and analyzed the school more continuously during this decade than we have any other institution. This is as it should be. Survival *is the keynote. Although the word is dramatic, it is descriptive. Education means survival and in a broader sense, it is our means of survival. We re-enforce our view of man by the ways in which we employ our technology to extend our senses and multiply our skills. There is a companion danger in such employment; man can and has harnessed himself to the machine. It can and does become his master. The major function of education is to assure man the means of avoiding such enslavement, both in school and society.*

The following discussion is an attempt to place the tool, however defined, within the context of human use. There are ever-present dangers in mechanization and standardization of any process. These dangers are intensified when technology is used in the service of the school. Our civilization demands such use. Our great responsibility is to guarantee that man's humanity is re-enforced and never diminished by the means we employ in the education of our youth.

The Metropolitan Educational Television Association and the Saturday Review *conducted a discussion on the general subject of design as it relates to current educational problems. The participants were Edward D. Stone, the American architect who designed the U.S. Pavilion in Brussels; Richard D. Heffner, historian and moderator of the television program "The Open Mind"; Dr. John Sullivan, education psychologist at New York University and design consultant, and Frank G. Jennings, director, Library Club of America, who is guest editor of this issue. The discussion was taped in the META studios in New York.*

JENNINGS: In the past the "Tools for Teaching" issue of the *Saturday Review* has dealt with new ideas, features and equipment available to the teacher. Now we would like to explore with you gentlemen some of these broader implications. What are the major regulating ideas controlling the use of tools in education?

SULLIVAN: We can tackle this problem by asking what the first tool was. Considered as an instrument for doing work it might have been a teacher, a stylus, or a book; but above all it was probably the school itself.

HEFFNER: Before getting into the question of "tools," I want to ask: Is it really possible to adopt or adapt television as a major tool for the schools and still maintain a "soul-satisfying atmosphere"?

STONE: I think that they can be readily reconciled. But it is essentially a matter of our outlook on our environment. We have automobiles, television, and all of these things which we might well call the architecture of our environment. This architecture must reflect our age. But the tool must not manage the man.

SULLIVAN: Knowing that this discus-

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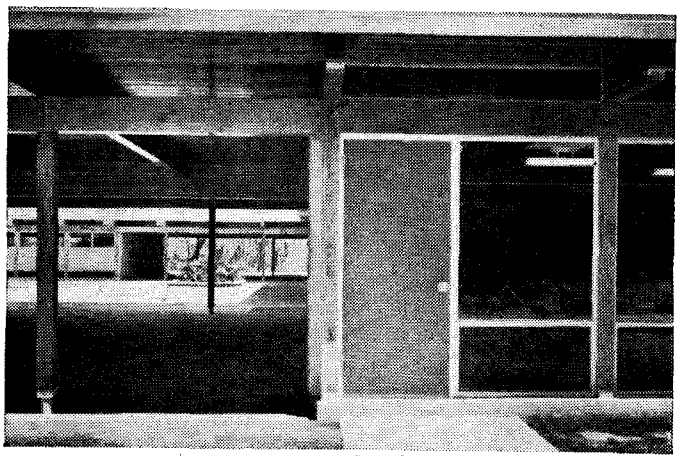

—*Joseph W. Molitor ("Schoolhouse").*

—*Marc Neuhof ("Schoolhouse").*

Tokeneke Elementary School, Darien, Conn. (left), and the Meadow Drive Elementary School, Mineola, N. Y. (right)—"The school doesn't function unless it enhances the learning process."

sion was coming up I read the remarkable Profile of Mr. Stone in *The New Yorker*. I certainly subscribe wholeheartedly to your philosophy. I'd put it this way: In a mechanistic, utilitarian, impersonal society such as ours, we need an organic, esthetic and personal architectural ideal. Now, let not the architect increase, by the practice of his trade, the dehumanizing of man! This is an important set of first ideas to bring to designers of schools. If the architectural environment denies human differences, it is going to be difficult for the children to learn to discriminate among them.

HEFFNER: There is something wrong in what you say. Psychologists have put us in a nervous frame of mind. You have insisted in the past that we are all products of our environment, that we can't escape from it and that we cannot expect architects or even presidents to be beyond its influence.

SULLIVAN: I am asserting that we need grandeur precisely because we have this mechanization. Our society can function to supply the needs of our vast numbers and this must be done through the standardization of processes.

HEFFNER: Fine. You're accepting the world!

THE EFFECT ON PEOPLE

SULLIVAN: Sure. My design principle for the schools would be simply this: that the school doesn't function unless it enhances the learning process. You can give the word "function" structural and other qualities, but finally you must talk about its effect on people.

HEFFNER: Well, if this is so, how in the world are we going to get out of the present pickle we find ourselves in regarding this and all other factors affecting the way we live?

SULLIVAN: Clarity of thought is important in these matters. We have to be clear about what is happening to us so that we can make appropriate decisions. I have to be able to say to Mr. Stone, "Mr. Stone, design me a building that is patterned on the organic relationships, that is esthetic and has a personal quality."

JENNINGS: Of course, this is something that is not "out there." This is what Mr. Heffner was referring to. We act as if environment were something external to human activity over which we have no control and to which we must submit. Too often, teachers, like most people, can operate only at the level of complaint. They will wrangle over the proper way to spend school construction funds.

STONE: That happens too often. I believe that attainment is measured in your heritage, your education, and your environment. It is this combination fully sensed that makes for self-realization. Money spent to beautify the buildings and the grounds, assuming that the job is well done, is a legitimate expenditure.

HEFFNER: What you are saying is that if the sums of money being spent do not beautify the building, you are against the expenditure. Actually, I think that the critics of this position are saying that it doesn't make any difference if the buildings are beautified. I don't think that they claim so much that this is a waste of money.

STONE: I do. I think that, like individuals, buildings should have character, that they should say what their purposes are. If you resort to an absolutely utilitarian solution to solve your problem you could end up with something that looked like a factory for the manufacture of biscuits, toothpaste, or automobiles?

SULLIVAN: Can utilitarian configuration in itself be a very good symbol for the purpose of the school?

STONE: In the hands of very skilled people it could be an artistic triumph. This is being achieved in some of the schools that are being done now. The dispersed classroom grouping has a great deal of charm and gives fresh air and sunshine and ready access to the surroundings. They are done very simply and very beautifully.

THE VALUES IN DESIGN

SULLIVAN: I'd like to say that I like utilitarianism for certain machine production. I want a factory to have a well-rationalized system of production flow. I want its products to come out with a high degree of quality control, a high standardization. But I would hate to have this criterion applied to the educative system.

HEFFNER: Except that with them you must balance a lot of other things. You are talking about one of the resources in decision making.

SULLIVAN: It is part of it. But you have to be careful because this can receive such overwhelming consideration—this getting the most for the money, that you may get the least in terms of design values. Sure, if you want a lot of space you can build dirigible hangars. But they wouldn't function as you would like them to function.

STONE: That's true. It is one of the faults of our profession. We architects are very fond of saying, "We are going to face this building problem as though it were unique. We are going to do something different." Then they go ahead and do the same old things all over again.

SULLIVAN: Well, they just can't help that.

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STONE: It's almost automatic. But I wish we architects were able to turn the hot and cold on. . . . You know. . . . Here you are asked to design a school. Now try to come up with a new set of rules with human values built into them. For there are children involved here. Make the scale of the rooms, the hallways, everything, compatible with the child. The big indictment leveled at our education is its standardization: that we turn out people with the same ideas, the same backgrounds, the same viewpoints. There is not enough emphasis put upon the individual.

HEFFNER: I'd like to continue to play the devil's advocate here. The man of feeling would say we are faced with a tremendous quantitative problem, the problem of great numbers of students, young and old. We must build more and more classrooms. Realistically, we have very limited resources. If we were to speak in terms of a society which we may be aiming at but have not yet achieved, then we might say that we have so much wealth that we can serve both the quantitative and the qualitative needs. But in practical terms we have these quantitative needs.

SULLIVAN: Does it cost much more to design for specific qualities and organic function than it does the other way?

A PLEA FOR PERMANENCE

STONE: The way we're building in our country, everything is built as cheaply as possible and as expediently as possible, and as a result, as temporarily as possible. This whole outlook I quarrel with. In a country like France or Italy you have what I call permanent construction, whereas you ride through our countryside; schools, houses, everything built inexpensively and all very short-lived. I wish we were building our schools as our permanent facilities. . . . But they are good for only thirty or forty years. They should last for several hundred years, it seems to me. . . . And we have pretty good evidence here in the East that permanence is not incompatible with economic "realities." . . . There are Harvard and Yale. It obviously costs more money to build permanently and well, but it seems to me that this is the proper way to do things.

HEFFNER: When you make the comparison with Italy and France, you are referring to specific works of great beauty. There is permanence in these magnificent buildings, but they were designed to serve a very few people. We live in an age in which we are trying to serve all people.

SULLIVAN: The democratic paradox: it's more expensive but cheaper in the long run.

STONE: That's what I mean. You don't construct buildings that will be huge maintenance problems at the end of only twenty or thirty years. We can provide materials and construction techniques which will last for hundreds of years. And this is not really asking for the Gothic buildings of Oxford. Take the Harvard Yard as an example. This is very simple construction, a very simple conception in building. Built of plain red brick, simple roofs—not at all fabulously expensive. But you've got an environment there which is attractive and conducive to learning. And this is really all I am holding brief for in the realm of esthetics. Those are simple buildings but really done with finesse by somebody of great talent. This is what I wistfully hope for instead of the glass and steel cages we are throwing up.

HEFFNER: Our trouble is that we here belong to the eighteenth or at best early nineteenth century. I certainly go along with the implied criticism of what has been happening. You know that in television I am a kind of peculiar creature who is very much involved in its affairs and yet has tremendous doubts about what the enthusiasts of the medium are trying to do with it.

THE CHALLENGE OF NUMBERS

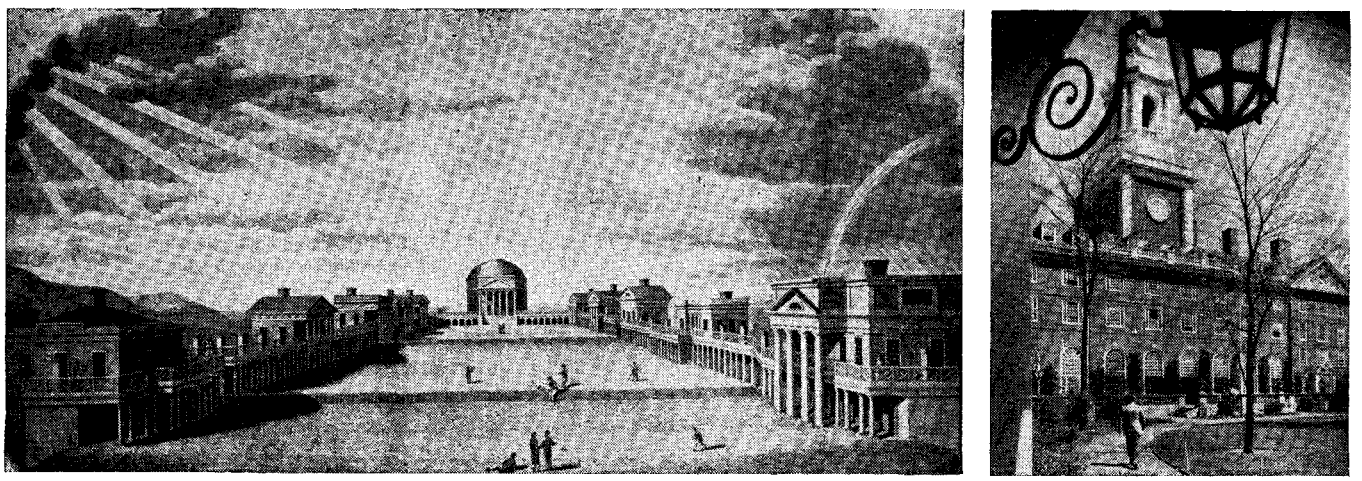
SULLIVAN: But the question is must we face this problem of massive, abstract numbers in an impersonal way? I think that the solution to handling large numbers is not necessarily Radio City. I don't believe that. I believe very strongly that something around us plus our native ability, plus our cultural heritage, all contribute to what we became. The solutions of the past are pretty important to me.

HEFFNER: Let's go back to the question. You say, "Must we fit into the pattern of mechanization as we meet this challenge of numbers?" Do you mean by this that we are capable of meeting the challenge, or that a solution is going to be forced upon us as a result of what we are and what we have been as a people?

SULLIVAN: I mean that we have the responsibility of building tremendous numbers of schools in the near future and that we have the responsibility to be sensible about verbalizing these planning ideas. The schools themselves ought to foster learning.

STONE: Actually it would cost only 10 per cent more for permanent materials. You could then have something which could be written

(*Continued on page 47*)



Pix, Inc.

The University of Virginia (left) and Eliot House at Harvard (right)—"We can provide materials and construction techniques which will last for hundreds of years."

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The Sleeping Giant

By MAURICE B. MITCHELL, *president, Encyclopaedia Brittannica.*

THE lights will go out in more American classrooms next year than ever before. In this darkness a sleeping giant will awaken.

This is the hope of thousands of educators, who have waited patiently over the past twenty-five years for the nation's lawmakers, school boards, and administrators to make available to them the full force of the sound motion picture in the classroom.

Now, in a little-known section of the new National Defense Education Act, passed by the Eighty-fifth Congress and signed by President Eisenhower last September, there is both approval and financial support for the procurement of "audio-visual materials of instruction and equipment."

Although Title VII of this law provides funds and an Advisory Council to *study* "modern mass media," Title III of the National Defense Education Act puts a share of its $70,000,000 authorization squarely on the line for the *purchase* by local school systems of films, filmstrips and projectors "for the improvement of education in the fields of science, mathematics and modern foreign languages."

The key word here is "local." Under Federal law the Office of Education will deal only with the states, and it is the obligation of each state, through its department of education, to draw up a plan that reflects the needs of the individual communities. The extent to which these communities will benefit from the advantages of the N.D.E.A. will be determined by local action. This is one of the rare opportunities for citizens, through parent-teacher groups and others, to urge and achieve action that will be reflected in immediate improvement of materials and techniques of instruction in the schools attended by their own children.

Thus our national government has made the darkened classroom a matter of national policy, and cleared the way for the rapid, large-scale employment of a modern communications technology.

The National Defense Education Act came as a surprise to many veterans of the Federal-aid-to-education struggle, and it is not an easy law to activate. Despite this, several states have already won approval from the U. S. Office of Education for state plans pointed toward speedy and substantial increase in the availability and use of films in the classroom.

As other states move into Washington for approval of their plans to employ these new Federal matching funds, we may see at last the rousing of the sleepy behemoth of instructional materials—the educational sound motion picture.

It is reassuring to note that we will not have to develop a new industry to meet this suddenly recognized need for effective communications in the classroom. The films are already available.

They have been rolling out of the studios of determined educational filmmakers in increasing quantities since the early days of the talkies, and the present estimate is that there are more than 3,000 titles, made exclusively for classroom use and correlated with the curriculum, already in existence.

This is a hardy as well as a determined industry, for it has flourished during all these years in an atmosphere no more conducive to growth than the arid desert. Less than 15 per cent of today's schoolchildren see educational films on any sort of planned and systematic basis.

It is not difficult to understand the classroom teacher's enthusiasm for sound films. They cut to the very heart of some of her most vexing teaching problems. Although they have been described in dozens of ways by as many articulate audio-visual educationists, the basic premise for classroom films boils down to this:

Not everybody can read. Through the elementary school years—and we have discovered, long afterward!—there are extreme variations in reading ability. This block greatly reduces the effectiveness of teaching materials and techniques that depend on reading skill. Teachers know that films communicate with readers and nonreaders alike, often more rapidly, effectively, and enjoyably (this last is important). In addition, films and other audio-visual techniques are being used with growing success to teach reading and to remedy reading deficiencies. On these counts alone, most teachers feel films are a basic classroom necessity.

There are other important values in classroom films, and each teacher thinks of these in terms of how they meet her special needs. There are some things that are taught best through visual experience, and here the film obviously does an effective job. It provides a kind of experience that for many subjects can never be provided by reading. By letting students actually see things happen, they overcome the inherent abstraction of words and the communications limitations of reading.

One of the film's universally recognized attributes is especially significant in this era of threatened automation in the classroom: the teacher *controls* the film and not vice versa. She prepares the class for it, having privately viewed it in advance and planned her lesson accordingly. She shows it when the class is ready, often stopping the projector midway to underline a point. She may turn off the sound track and do the commentary herself, or run the film a second and third time. With many types of projectors she can stop and discuss a single frame of the film.

A shortage of dollars and the reluctance of many in high places in educational administration to open up new budget areas is probably the greatest reason for the slow growth of educational film use. There were schools to be built, teachers' salaries to be raised, and even the minimal cost of adequate film libraries may have seemed beyond the means of many school systems.

The result has been the kind of frustration that teachers have come to accept as their professional lot. The new teacher, fresh from her training, appears in her fourth-grade class full of enthusiasm and a determination to use the very best resources. She has already seen the ten or twenty films that will help her teach certain concepts. Shock number one comes when she discovers that the system has no film library of its own (although there's a book library in every building). Undaunted, she orders the films from a distant rental source. Shock number two: they rarely come when she wants them, they are often different titles than the ones she requested, and the school's single projector is usually busy when she needs it.

It is evident that we have a nation of teachers anxious to use sound films and filmstrips in the classroom; we have great resources in films—they are acknowledged best by the rest of the world—and there exists a cadre of seasoned and skilful educators trained to provide leadership and guidance as we rapidly expand our use of these audio-visual teaching tools.

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How Valuable Is Video?

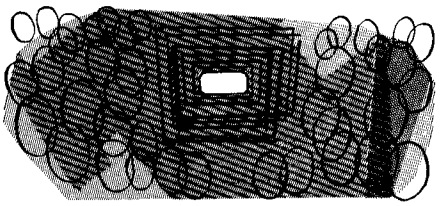
By ROBERT LEWIS SHAYON

UNDENIABLY, there is tension among teachers wherever educational TV experiments are being conducted throughout the United States. I sat at lunch in one schoolroom cafeteria and overheard a group of teachers discussing it. There was criticism, defense, and deprecation. "Remove the support of the Ford Foundation," one teacher argued, "and the whole experiment in mass TV teaching across the country would collapse." The criticism is often in direct ratio to the distance of the critic away from the center of experimental activity. To a man (and woman) the studio teachers are enthusiastic about the future of TV in teaching. One junior-high science teacher maintained that his 1,700 TV pupils had never had a true science program before. He predicted that TV would revolutionize teacher training—demanding and delivering to the schools a new kind of specialist. The less telegenic teachers are often fearful that in the revolution they will be relegated to collecting attendance slips.

In merely a handful of experiments is TV being used as just another tool for teaching in normal classes of thirty students. The overwhelming pressure behind the TV teaching effort in the public schools is not intellectual curiosity: the American public school system has little room in its annual budget for such luxury. The big push is for dollar-savings in teachers' salaries and buildings, with the accent on a more economical redistribution of available teachers to spread the good ones over a wider area. The basic design for most of the TV teaching experiments in the elementary-secondary schools, therefore, provides for gathering large groups before the TV sets, ranging from fifty to as many as five hundred students depending upon the particular experimental plan followed. An important corollary of some of the plans in the elementary grades is that the same students who assemble in large numbers for a TV class in the social studies, break up into smaller classes for work in the skill subjects such as arithmetic and reading. In one high school several hundred boys and girls watched TV sets spotted in the aisles of the auditorium in a ratio of one set to fifty viewers.

A new observer's quick, unevaluated impression of a mass TV class in a high school auditorium is one of almost military regimentation and discipline. The hundreds of students take their seats rapidly. The teacher with a harness microphone seems to bark out his pre-TV signals. A panel of students gives a research team report mechanically. The TV sets come alive. The classroom teacher himself takes notes, while a teacher's aide takes attendance. The TV set drones on. The students concentrate hard and take notes steadily on the key phrases or words which flash upon the screen. Occasionally the youngsters swap notes to keep up with the screen information. The TV lesson over, there is some time left for quick questions or instructions for the next lesson. At the bell there seems hurry and confusion in the leave-taking. To the participants, however, this is all a pattern of order under seeming chaos. "TV teaching," the experimenters explain, "is like a railroad train. It goes by once—and fast. The students know that if they don't get it the first time, they'll never have another chance. This makes for maximum attention."

THE whole business of the testing, however, is a delicate matter. Since results in mass must be tabulated statistically, the questions given usually offer a multiple of choices. Example: "The naval commander who entered Manila Bay was 1. Farragut; 2. Jones; 3. Dewey; 4. Roosevelt."



The grading of a test paper made up of 150 of such questions can only be termed a memory contest and hardly an understanding (even in the 8th grade) of historical ideas. After a decade of experimentation (merely the beginning) TV seems able to move *information* about equally as well as the conventional method of face-to-face teaching. The question of what is allegedly "lost" without personal contact between teacher and pupil has not been settled, and perhaps never will be. How can you measure so elusive a mystery? Techniques currently are crude; they need subtlety and refinement. The pioneers are hard at work. They ought to be pre-eminently encouraged.

Probably the key to the most important value that may be derived from TV teaching is the notion of public scrutiny. The classrom teacher has traditionally retired into her kingdom of the ABC's and imposed her sovereignty—in all its strength and weakness according to the individual ruler—on the children, without anyone to observe regularly what was actually going on. The intensity of the teacher's effort has historically been a matter of the teacher's choice. TV introduces a competitive element —and a co-operative one. The TV teachers are auditioned in the same manner as actors. They must satisfy a jury of their supervisors. Once on the job—they are also on the spot. A full day in which to prepare a lesson—with every kind of aid and resource—is a real challenge. If they do not live up to it—they can hardly escape the judgment of their peers. The TV teacher "bones up" on his subject: he must keep up with it. To organize and present an ever-growing body of knowledge, he must learn how to generalise, how to synthetize. This compels him to understand the essentials of his subject. A good teacher, as defined by Frank S. Chase, Dean of the new School of Education of the University of Chicago, is "driven by a passion to enlarge his own knowledge and to push into previously uncharted areas, coupled with a passion to share and to introduce others to new knowledge."

Whether he wills it or not, the TV teacher's performance sets up a yardstick by which classroom teachers can be measured. It passes the challenge on to them. Where the public is able to tune in (as it would be everywhere, if all educational TV stations broadcast on VHF channels) the scrutiny is spread throughout the entire community. True, there are teachers who are at their best before smaller audiences, away from the spotlight. There will always be a need for such teachers. The essence of TV teaching is not the "star" teacher. It is the "team" of teachers, linking studio to class, each contributing what he is able, all pooling their efforts. TV teaching will "come of age," as they say, when the educators stop experimenting with it frenetically as a desperate economy and manpower measure, and settle down finally to using it with care and imagination, in small as well as in large groups, to motivate—not little memory feedback machines but appraising, intellectually curious questioners.

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Last Testament

By Granville Hicks

WRITING about Chekhov in **"Last Essays"** (Knopf, $4.50), Thomas Mann says that the Russian was underestimated for many years "on account of his extremely sober, critical, and doubting attitude toward himself, above all toward his own work—in a word, on account of his *modesty,* which, however endearing a virtue, was not conducive to making the world consider him great and important."

Of modesty of this sort Mann himself was never guilty. If he did not exaggerate his abilities, he did not fail to place a just value upon them. In particular he was serious about and proud of his role as a writer. He felt that he belonged to a great tradition, and his chief aim was to be worthy of it. Sometimes his convictions made him seem, by our standards, a little pompous, but better this than the lack of convictions that has led some American writers to disparage their profession and to refer to themselves as farmers or sportsmen.

Mann wrote a good deal in the course of his life on other writers, and what he wrote was always illuminated by his sense of kinship with them. About three of the four men he considers in "Last Essays"—Schiller, Goethe, and Nietzsche—he has written before, about Goethe often. His fourth subject is Chekhov, for whom, he reveals, he also had great admiration.

The second essay is called "Fantasy on Goethe," and the first might just as well be called "Fantasy on Schiller." Mann knows Schiller's work so intimately that he talks about the plays as informally and as excitedly as one might talk about a play one had just seen on the stage. He writes about Schiller's problems as if they had been his own, and rejoices in their solution.

Mann was not the kind of critic who scorns biography. On the contrary, he was acutely interested in what writers were like and how they lived. He emphasizes the enormous effort that Schiller exerted in shaping his masterpieces, and contrasts this with Goethe's spontaneity. (Schiller himself said that Goethe "needs only gently to shake the trees for the finest fruits, ripe and heavy, to fall at his feet.") The figure of Schiller emerges more and more clearly on Mann's pages, and an admirable figure it is.

The dominant note in the essay is the pleasure that Mann so obviously takes in talking about Schiller and his work, but this does not prevent him from drawing a moral for our times

> The past half-century [he writes] has witnessed a regression of humanity, a chilling atrophy of culture, a frightening decrease in civility, decency, sense of justice, loyalty, and faith, and of the most elementary trustworthiness. Two world wars, breeding brutality and rapacity, have catastrophically lowered the intellectual and moral level (the two are inseparable) and left behind a state of disorder which is a poor safeguard against the plunge into a third war that would end everything. Rage and fear, unreasoning hatred, panicky terror, and a wild lust for persecution ride mankind.

In such a situation, he goes on to say, we need Schiller's idealism: we may well pray for "some small part of his will to achieve beauty, truth, and goodness, moral excellence, inner freedom, art, love, peace, and man's saving reverence for himself."

The essay on Goethe is even more spirited than that on Schiller, with Mann reveling in the contradictions in the poet's character. Sometimes he even allows himself to be humorous in a stiff-backed fashion: "Goethe's love life is a strange chapter. The list of his love affairs has become a requirement of education; in respectable German society one has to be able to rattle off the ladies like the loves of Zeus." But fundamentally, of course, he is serious enough, and at the end, just as with Schiller, he finds a lesson for us. He has been commenting on Goethe's conservatism, his opposition to democracy for example, but now he brushes that aside to point to the revolutionary force of his reliance on intelligence. Mann suddenly asks, "Awaiting the coming ruin without the courage to call in intelligence—has not this tendency and this danger to humanity reached its peak today?" He concludes by quoting Goethe: "In the end, the only way to move is forward!"

On Nietzsche Mann is less rhapsodic, and this essay is closely reasoned and sometimes hard to follow. After some discussion of Nietzsche's illness, which will seem familiar to readers of "The Magic Mountain" and "Doctor Faustus," he tries to explain what Nietzsche meant to his (Mann's) generation. Primarily he sees him as a great figure in the revolt against the sterile rationalism of the eighteenth and nineteenth centuries. But then he goes on to explain how dangerous some of Nietzsche's excesses were, and regretfully admits that there were elements in his thought that gave support to the Nazis, although he insists that Fascism would have been completely alien to his spirit. In the end, though he refers to Nietzsche as "a frail and honorably tragic figure," he repudiates his philosophy:

> The defense of instinct against reason and consciousness was a corrective needed at a given time. But permanently, eternally necessary is the correction of life by mind—or by morality, if you will. How time-bound, how theoretic and inexperienced, Nietzsche's romanticizing of evil seems to us today. We have made the acquaintance of evil in all its nauseating forms, and are no longer such esthetes that we need to be ashamed of subscribing to the good, nor need to snub such trivial ideas and guides as truth, freedom, justice. In the final analysis estheticism, under whose hammer freethinkers turned against bourgeois morality, itself belonged to the bourgeois age. And to go beyond this age means to step out of an esthetic era into a moral and social one. An esthetic ideology is absolutely unempowered to meet the problems we must solve—that is the plain fact, for all that Nietzsche's genius had so much to do with creating the new atmosphere.

With Chekhov, too, though he writes well and warmly of his craftsmanship, Mann seeks a moral and finds one—in Chekhov's growing preoccupation with social evils. Thus the four essays are unified not only by their brilliant analysis of literary problems but also by their emphasis on the qualities needed for survival in these difficult times. Mann's concern with social problems was not, as he saw it, extraneous to his concern with literary matters. In his conception of the role of the writer, as it finally took shape, responsibility came first, and these essays, a last testament of great force and great beauty, are a reflection of the writer as a responsible man.

The translations—by Richard and Clara Winston and Tania and James Stern—read extremely well.

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Titan of a Watered-Down Time

"Jim Fisk: The Career of an Improbable Rascal," by W. A. Swanberg *(Scribners. 310 pp. $4.50), is a bold-stroke portrait of a Green Mountain lad who became a colossus of the double-cross. The shenanigans of his Public Be Damned Age interest Earl Schenck Miers almost as much as the Civil War, about which he often writes.*

By Earl Schenck Miers

AMONG the forgotten heroines of American history is Mrs. Silas Horton of Oswego, New York. One day this brave woman saw a great tree across the tracks of the Erie Railroad. Stepping out of her red-flannel drawers, Mrs. Horton flagged down an oncoming express, averting a certain disaster. For this unselfish sacrifice Mrs. Horton received a lifelong pass to ride wherever her heart desired along 773 miles of Erie track. The wonder is that she didn't kill herself doing it.

For the Erie in the late 1860s, as her own engineers said, ran on two thin bands of rust. This was the Age of the Public Be Damned, when to a jovial Jim Fisk, a sanctimonious Daniel Drew, or a meaching Jay Gould any railroad had but one sensible purpose. You watered down the stock and stole fifty million dollars.

Of all the financial commissars who in that age converted Wall Street into a private Kremlin, Jim Fisk stood apart. He was more audacious, more vulgar, more the wide-eyed country boy out to beat the city slickers than any of the other practitioners of the grand art of the double-cross. For an author of Mr. Swanberg's unique talents, who writes about the history of American rascality as effortlessly as though he were unraveling a Perry Mason mystery, the result is all that should be expected. It is a pity that Fisk fleeced so many innocents out of their dividends, but for an evening's racy, goggle-eyed reading try and find a better subject.

Mr. Swanberg simply cannot avoid falling in love with his scamps. He spares not a weakness or a villainy in their careers, yet he makes them so intensely human, so intrinsically a product of their times, that they linger in memory as giants. And so in life Jim Fisk truly was. In death also, as far as Commodore Vanderbilt was concerned. He was the first to tangle with Fisk in a struggle for control of the Erie and take a licking; and when the old enemy was dead the Commodore consulted a medium, hoping that she could contact Fisk in whichever direction he had gone and nudge out of him a few tips on the market.

Friend or foe was an academic distinction in the world that Jim Fisk inhabited. Dan Drew, who sought respectability for his swindling by endowing a theological seminary, backed Fisk in his bout with Vanderbilt. His reward, as he should have known, would be to have Fisk sell him short at the first opportunity and to teach him the soundess of that fine old American axiom:

> He who sells what isn't his'n
> Must buy it back or go to prison.

In this struggle for control of the Erie, which cost Drew a cool million and a half to save his skin, Fisk's ally was the taciturn Gould, whose name really was Gold, just as the Jay was a shortened form for Jason. There were those who remembered Jason of the Golden Fleece, but unhappily President Ulysses S. Grant wasn't one of them. In time a committee under James A. Garfield cleared Grant of complicity in Gould's scheme to corner the gold market (it was difficult to believe that anyone as politically naïve as Grant could be anything but innocent) but before Black Friday brought the nation to the brink of financial disaster a great many others were ruined in reputation and pocket.

—*From the book.*

Josie Mansfield . . . while mistressing Fisk, she was befriending his dapper murderer.

Fisk wasn't one of them, though Gould tried to stick him. Fisk claimed that he wriggled out of Black Friday with a nine-million profit, which may have been an exaggeration. Grant's brother-in-law was not so lucky, nor was the redoubtable General Dan Butterfield, who had written "Taps" and now proceeded to sound those melancholy notes over his own future as a trustworthy treasury employee.

Having operated so long in a city dominated by Boss Tweed, where judges and legislators could be bought as easily as "Freedom of the Press" could provide a new stock issue for the Erie, it was only natural that two red-blooded American lads as ambitious as Fisk and Gould should try to draw the White House into their protective embrace. That they failed, in an era when graft had become a way of life, amounted to an unsuccessful prank for a healthy pair of Wall Street boys.

Fisk never worried over politicians or dissatisfied stockholders or moralists. He fought at least a dozen lawsuits simultaneously, year in and year out. In addition to railroads, he dabbled in theatrical enterprise with Erie money, in steamship lines with Erie money, in an oil refinery with Erie money, and in reorganizing the Ninth New York Regiment with Erie money. He was the only colonel-admiral the country has known.

His downfall came through trusting too well the remarkable Josie Mansfield, his mistress, who played Fisk for a sucker while "befriending" the dapper Edward Stiles Stokes. Certain indiscreet letters between Fisk and Josie led to a blackmail plot that dragged through the courts and the press until Josie and Stokes were as naked as Adam and Eve. Fisk, now thirty-seven, a fighter to whom a courtroom was a familiar arena, was riding high. He made only one miscalculation. Stokes shot him, forcing Commodore Vanderbilt to seek out his medium to discover what, in God's name, was Fisk's next tricky move. Meanwhile they carted Fisk back to Brattleboro and buried him under a marble shaft around which four scantily dressed ladies danced. They have a genius for recounting history pithily, those Vermonters.

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The Sound of Surrender

***"To Appomattox: Nine April Days 1865," by Burke Davis** (Rinehart. 433 pp. $6), vocalizes in the words of the participants the culmination of the War Between the States. Lieutenant Colonel Joseph B. Mitchell wrote "Decisive Battles of the Civil War."*

By Joseph B. Mitchell

THE LAST nine days leading to Appomattox would seem to be a strange subject for a book. Yet Mr. Burke Davis has produced an engrossing story in a remarkable fashion.

His book is the chronicle of many people, great and small, military and civilian, who survived this period. It is presented in an unusual manner—first the Confederate, then the Union side, military and civilian (day by day); the soldiers on the battlefields vie with the ladies in Richmond and Petersburg in relating their ups and downs.

A great amount of research must have gone into the writing of this book because the conversations of the leaders on both sides are recorded as they occurred. That some are invented or assumed does not detract from the excitement of the story unfolding before our eyes. Even though we all know the ending, it develops vividly into a great tragedy for the South and a wonderful victory for the North, whose soldiers celebrate accordingly.

We find Lee and Grant, their staff officers, subordinates and lower-echelon commanders, each contributing his own memories. Then their soldiers record their own experiences, which gives to the account a peculiarly individual flavor.

The battles and engagements are recounted from the point of view of the participants, but somehow the big picture is there too. Nothing seems to have been overlooked in the telling. We are present at the battles; we see the occupation of Petersburg and Richmond. The last tragic days of the Confederacy become vividly human.

Mr. Burke Davis has made a splendid contribution to the history and literature of this period. It was time that the story of these days was told, and it has been done well. No matter where the reader's sympathy lies, he will enjoy "To Appomattox."

UNREPENTANT REBEL: Hostility toward the conquered South was still so strong in New England in 1874 that when William Dean Howells, editor of the *Atlantic Monthly*, began publishing a series of war reminiscences by a former Confederate soldier who frankly proclaimed himself an unrepentant Rebel, he got a reader reaction that he likened to angry hornets buzzing about his ears. But the Rebel author wrote charmingly. Soon Howells remarked that the hornets had "begun to sing psalms." The reminiscences attained great popularity, which lasted through four editions in book form. Now we have an attractive reprint of the fourth and fullest edition, and doubtless new legions of readers will succumb to **"A Rebel's Recollections,"** by George Cary Eggleston (Indiana University Press, $3.75).

Eggleston, an uncomplicated Virginia gentleman by adoption (he was born in Indiana), reminisced less about his combat experiences in Lee's army than about his general impressions of the South at war: the temper of the men in the ranks, the sacrifices and fighting spirit of the women, the character of the famous generals, the inefficiency in high places that helped undermine Confederate morale. His initial chapter on the idyllic plantation life of prewar Virginia well illustrates his power to charm with effortless exaggeration. On the other hand, the account of the siege of Petersburg is realistically grim; the portrait of General J.E.B. Stuart, though flattering, is sharp and discerning; and portions of Lee's elusive personality have been captured in effectively simple phrases: "his eminent *robustness*," his "manliness and courage and ability to endure."

Eggleston wrote with the avowed intention of trying to mitigate lingering sectional animosity, and in this he succeeded beyond his expectations. As David Donald points out in a thoughtful introduction, which draws upon hitherto unpublished Eggleston manuscripts, this little volume is "not merely an instructive and entertaining book about the Civil War," but also a significant document in the history of the reconciliation.

—HAL BRIDGES.

BEHIND THE BOOK: When Burke Davis set to work on "To Appomattox," he was already well versed in Civil War lore. As a boy in Greensboro, North Carolina, he heard first-hand accounts of battles from his grandfathers, who had served as boy soldiers for the Confederacy. In his research for his biographies of Lee, Jebb Stuart, and Jackson, Davis collected a battery of information. But his new book, he says, differs from other historical accounts of the war. "I tried to tell step-by-step what happened in the final nine days of agony, weaving my narrative from reports of people who actually witnessed history."

The herculean task of finding, sorting, and combining fragments of letters, diaries, and newspaper clippings took over a year. All material pertaining to Appomattox was catalogued chronologically and filed into folders, one for each of the nine days. Covering the walls of his workroom with highly detailed quadrant maps, Davis traced daily troop movements with a network of pins. As his research progressed, the folders grew to three and four feet in height, and, proportionately, the problems increased.

Davis, a newspaperman for the Greensboro *Daily News* as well as an historian, claims that his journalistic experience taught him to tell quickly what pieces were missing. When he discovered that he lacked information on one of the most dramatic events—Lincoln's procession into Richmond on April fourth—he scoured material sent to Greensboro from more than 100 libraries. Eventually, from reports by a Boston war correspondent, a Richmond housewife, and some Confederate men-in-arms, he was able to reconstruct the fateful hour.

Frequently his research enabled him to find truth in legend. At Duke University he came upon a letter, written by a Confederate cavalry general, which confirmed the fact that during Five Fort's critical battle, the Confederate commanders were indeed enjoying themselves at a nearby fish-fry.

Davis asserts that his interest in history is not restricted to the Civil War. He has written two novels about the American Revolution, and his house in Greensboro, he tells with pride, was used as Cornwallis's headquarters during the battle of Guilford Courthouse. He admits somewhat ruefully, "I don't ever get very far from history."—ROLLENE W. SAAL.

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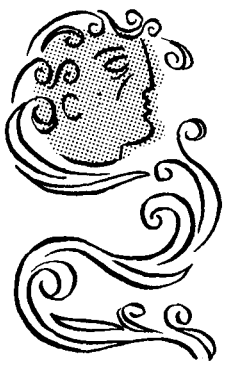
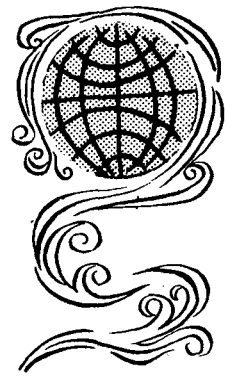
EDUCATION

Lessons for Survival



The striking growth of public concern with education in recent years is reflected in four new books, all addressed to interested citizens. They are ***"The American High School Today," by James Bryant Conant*** *(McGraw-Hill. 140 pp. $2.95, hardcover; $1, paperback),* ***"Education and Freedom," by H. G. Rickover*** *(Dutton. 256 pp. $3.50),* ***"The Big Red Schoolhouse," by Fred M. Hechinger*** *(Doubleday. 240 pp. $3.95), and* ***"Other Schools and Ours," by Edmund J. King*** *(Rinehart. 234 pp. $4). While each of the authors is disturbed at the neglect of mental discipline in American education, their remedies differ widely. Alvin C. Eurich, who contrasts their arguments, is vice president and director of The Fund for the Advancement of Education.*



By ALVIN C. EURICH

GRADUALLY since the end of World War II, the public has become aroused about education, and with its assumption of greater responsibility, authority over education has been shifting from the professionals to the laymen. In a quartet of current books four thoughtful men show how far this trend has gone.

After making an intensive two-year study of public high schools in various parts of the country, James B. Conant addresses his report "in the first instance to school board members."

Admiral H. G. Rickover, a layman writing from his experience in the Navy with the product of the schools, believes that our survival depends upon improving our educational system. He seeks to stir up all citizens to "get into the good fight to make our education the best in the world."

In "The Big Red Schoolhouse," Fred M. Hechinger provides a "balance of facts" to help the citizen "choose a battle plan for the survival and improvement of his nation's schools."

Writing as lecturer on education at King's College, University of London, and against a background of experience as visiting professor in this country, Edmund J. King in "Other Schools and Ours" points out that in the United States "parents have very much more say in the running of schools . . . than they have in any other country."

Having placed the responsibility for improving the school system on the citizens, the authors proceed to state in very different ways both faults and remedies. Rickover, at one extreme, is passionate in his criticism and believes that for survival against Russia a complete overhauling of our educational

system is essential and must be "preceded by a revolutionary reversal of educational aims." Conant, at the opposite extreme, concludes that aside from reducing the number of small high schools "no radical alteration in the basic pattern of American education is necessary in order to improve our public high schools. If all the high schools were functioning as well as some I have visited," he says, "the education of all American youth would be satisfactory, except for the study of foreign languages and guidance of the more able girls."

Hechinger pleads for the road of reason between the extremes. He carefully contrasts the Russian and American school systems and prophesies that "there is no question whatsoever that the American high school stands on the threshold of a major revolution."

King sketches the school systems in Denmark, France, Great Britain, the United States, Russia, and India. He notes that "the American and Frenchman are sure they are right. The Englishman feels fairly sure, and he acts as though he just could not conceive of anything else." But, he adds, the French system, which is primarily concerned with the intellect, "is the basis of many nations' school programs; the American system has hardly anywhere been willingly copied." The Soviet system, characterized by "rigidity and vigor," is supported by the citizens' "private as well as public passion for education." He urges citizens generally to gain a greater understanding of what to do for their own children by thinking very seriously about other people's.

Conant restricts his report to the comprehensive high school, which he defines as the school "whose programs correspond to the educational needs of *all* the youth of the community." He justifies it as "characteristic of our society and further that it has come into being because of our economic history and our devotion to the ideals of equality of opportunity and equality of status." Rickover, in sharp contrast, warns that "unless we abandon false 'democratic' clichés which interpret democracy as enthronement of the commonplace and obstruction of excellence, we may find that we have traded democratic freedom for a mess of pseudo-democratic mediocrity."

Hechinger, treating the argument in historical perspective, concludes: "The American school as we know it today does not offer anything resembling fair and equal opportunities," and tells us that in a typical recent year, of all high school graduates there are over 100,000 students who have had no opportunity at all to study either physics or chemistry, "not because they did not want to study these subjects, but purely and simply because they went to schools that do not offer them." None of the authors discuss the thousands of students, who do not have an equal opportunity because they are studying with woefully ill-prepared teachers.

EVEN with these different approaches, however, all four authors criticize the prevalent neglect of intellect in the United States, and point out that the higher the level of talent the greater the neglect and lack of challenge. Rickover bluntly says that our schools fail to perform their pri-

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mary purpose, which is to train the nation's brainpower to its highest potential. Rather, he claims that we overvalue physical prowess, conditioning of behavior for group adjustment, and factual "know-how," and undervalue intellectual competence. Conant notes that the majority of our brightest students are not working hard enough. Hechinger wants us to feel a sense of urgency about intellectual preparation. And King stresses favorably the French emphasis on intellect.

The remedies suggested, as one might expect from these authors, cover many phases of the educational system. Although least critical of the United States schools, Conant offers the largest number of specific recommendations, but in none does he go beyond anything that he found in practice in at least one school. Because of this he recognizes that his recommendations may be too conservative for many readers. Not to be misunderstood, he adds, "I need hardly emphasize the importance of experimentation and the desirability of innovation in all phases of education."

Conant's principal recommendation is to eliminate, through consolidation, all high schools with fewer than 100 students in the graduating class because they are too small to offer properly diversified courses. He further suggests ability grouping, subject by subject, with English, social studies, mathematics, and science required for all students. For the academically talented (defined as the top 15-20 per cent nationally) he would require more work in science and mathematics and four years in one foreign language. And for highly gifted pupils (about 3 per cent of the student population) he urges challenging their special interests by permitting them to take college-level courses and receive college credit.

Among his other recommendations he includes a more extensive counseling system with a guidance officer for every 250 to 300 students, individualized programs, and more time devoted to the writing of English.

Although these four books were all published during the same month, Conant's recommendations are summarized by Hechinger, who gives top priority to putting them into effect. Hechinger goes further: he proposes an adjunct as part of every high school, "the learnery," which would combine all the features of the library, the workshop, the den, the laboratory, and the studio. In elementary schools Hechinger urges reforms which would put children to work at more stimulating tasks.

To answer the question "What *can* we do?" Rickover wants the educational power structure—the "educationists" and their "union"—reduced in size and influence. He also urges that citizens "do some homework"; campaign for and elect to school boards "men of superior intelligence, achievement, and character" (Conant heartily concurs); reduce the "fantastic proliferation of nonacademic courses in our high schools" and "turn back to the home what is properly the function of the home"; change state certification rules by reducing education course requirements; establish a council of scholars to set national academic standards for educational institutions and teacher training, and "the biggest problem . . . find highly qualified teachers and enough of them."

On a national basis he states the need to devise new ways of identifying talented children and providing them with appropriate education. In order to find out what superior students could do if placed in schools designed for their abilities, he proposes setting up twenty-five demonstration high schools across the country, financed privately by industry, labor, and educational foundations. These schools, staffed by above-average teachers, would show that "a broad liberal arts education can be obtained, at least by academically inclined students, in about fourteen years." Recognizing that we now have a ratio of about one teacher to thirty pupils and the Russians one to seventeen, he advocates a ratio of one to twenty for his demonstration schools.

All of these authors are deeply concerned with the improvement of education, not only for superior students, but for all citizens. However, one key obstacle to improving education is either barely mentioned or treated only briefly: *the critical shortage of teachers*. If Rickover's one-to-twenty ratio were used throughout the country, it would require about one-third more teachers than we have now, and would make our current shortage about 500,000. And although he acknowledges that "more than half of the college graduates will have to enter the teaching profession during the next ten years if our schools are to be adequately staffed," he gives not the slightest idea of how this number is to be attracted nor whether doing so would be in the national interest. (We now draw only about 20 per cent.) Even if higher teaching salaries were paid, would industry, as the admiral suggests, government, and other professions give up this many competent people to staff the schools?

Conant does not deal with the substance of education—that is, with the detailed content of courses—with the qualifications of teachers, or with the teacher shortage, although he says "it is hardly necessary to emphasize that on the quality of the teachers (assuming wise leadership) the quality of the education must depend." He claims that if his recommendation of eliminating small high schools were followed, it would "help reduce the teacher shortage in important subject-matter areas." But studies have shown that the least well-prepared teachers are more often in these small schools.

After stating that the "simple facts of American economic life have turned the odds against our building up a reservoir of able teachers," Hechinger sees no real improvement until we pay our teachers more generously.

Here, then, is the dilemma, which none of these four authors resolves: we want better schools, which demand

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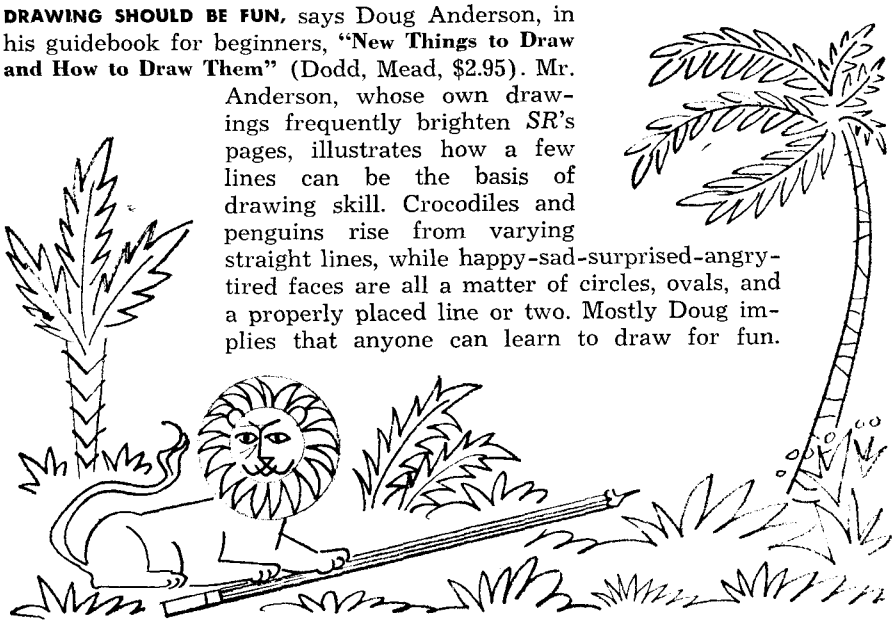
DRAWING SHOULD BE FUN, says Doug Anderson, in his guidebook for beginners, **"New Things to Draw and How to Draw Them"** (Dodd, Mead, $2.95). Mr. Anderson, whose own drawings frequently brighten *SR*'s pages, illustrates how a few lines can be the basis of drawing skill. Crocodiles and penguins rise from varying straight lines, while happy-sad-surprised-angry-tired faces are all a matter of circles, ovals, and a properly placed line or two. Mostly Doug implies that anyone can learn to draw for fun.



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better teachers—abler, more thoroughly educated, better paid, and more of them. For a dozen years now this shortage has persisted even though the average teacher's salary has more than doubled. We know that if we hold to traditional practices in education we will need to add as many new teachers between now and 1965 as the total number we now have in the public school system. We also know that education, because of a fixed teacher-pupil ratio, stands alone among the professions in setting an arbitrary ceiling on the productivity of its most able practitioners. Before other improvements can become really effective in providing higher quality education to pupils generally, a major breakthrough is needed in our approach to the efficient utilization of teachers, similar to that which Admiral Rickover initiated and guided to fruition in breaking with the traditions of the Navy to achieve the first nuclear reactors.

Nonetheless, if Admiral Rickover's book succeeds in making enough people angry and provokes action, if Mr. Hechinger's book leads to a more reasoned approach to the solution of America's educational problems in the race with Russia, if Professor King's volume minimizes the cocky notion that our system is best, and if Dr. Conant's kind words soften the resistance of the American public to a recognition of the need for adequate provision to help our best minds develop their capacities, our schools will be better. Not only that! As a nation we might actually clarify our goals, intensify our concern with the fullest development of our human resources for sounder, more imaginative solutions to critical problems, and thereby reshape our destiny. The stakes are high.

Image for Inward-Looking Eyes

"Education and the Democratic Faith," by Ephraim Vern Sayers and Ward Madden *(Appleton-Century-Crofts. 472 pp. $4.25), deals with the free individual in a free society. The authors' stand on the various issues raised is explored by Charles Calitri, a teacher and novelist who wrote "Rickey" and "Strike Heaven on the Face."*

By Charles Calitri

OURS is a time of introspection, of self-evaluation, of rethinking. Unfortunately, it is also a time of movement and change so charged with instability that anxieties force us to accept unconsidered proposals as the quick solutions to the problems we have finally been forced to acknowledge. The haste with which most of our people condemned the scapegoat education for the Russian lead in space affairs is the result of fright and injured national ego. The corresponding haste with which we returned to complacency and inaction once the initial shock had been absorbed indicates that the lesson was unlearned and that we have not yet grown up. We are still a nation trapped by the sanctification of our symbols. Instead of thinking through the problems of what kind of society we want and what kind of educational philosophy will bring it about, we have returned to the contentions of the "hard," "soft," "traditional," and "experimental" schools.

The late E. V. Sayers, of the University of Hawaii, and Ward Madden, of Brooklyn College, have collaborated on a book which brings together these conflicting ideologies as they affect or deal with specific issues in American society. Beginning in Part One with an examination of "The Democratic Life" and the nature of biological, psychological, moral, and spiritual man, "Education and the Democratic Faith" presents a summary of the various philosophies of education. However, the authors have abandoned the conventional historical approach and the "movement" categorization in favor of an arrangement that deals in problems. This permits the student of education to see a gradual development of the attitudes which predominate today and to find his own philosophical base through an examination of assumptions and consequences.

Furthermore, the authors accept the responsibility of presenting their own stand on each of the issues discussed as they probe toward a clear picture of the role of the free individual in a free society. Their concept of such a society is one in which responsible individuals cooperate toward the establishment of a "better life."

The discussion of individualism and the competition-cooperation issue leads them into a consideration of the nature of freedom, of equality, of religion, and of government.

> The inquiry carried through the pages of this book [they say] is based upon the belief that Americans need seriously to reexamine their traditional conceptions of the nature of man, his mind, his self:

(*Continued on page 56*)

Pick of the Paperbacks

PLEASE DON'T EAT THE DAISIES. *By Jean Kerr. Crest.* 35¢. The trials and tribulations of a suburban housewife, compounded by four small sons, are reported in bright high spirits, sharpened by Mrs. Kerr's salty asides.

"WHERE DID YOU GO?" "OUT." "WHAT DID YOU DO?" "NOTHING." *By Robert Paul Smith. Pocket Books,* 35¢. This child's-eye view of the world is a delightful excursion to nostalgia and to those bygone days when little boys wore knickers and mumbly-peg was everybody's game.

JORDAN. *By George L. Harris. Evergreen.* $1.95. A fact-filled study, part of the Survey of World Cultures series, relates Jordan's present pivotal position in the Middle East to the background of political, economic, and cultural history in the area. Well indexed; substantial statistical charts.

THE FAR SIDE OF PARADISE. *By Arthur Mizener. Vintage.* $1.25. F. Scott Fitzgerald's life was as tortured as any of his heroes': Princeton, the raging decade of the Twenties, the bleak Hollywood years. Mizener recreates it all against the dizzying atmospheres in which Fitzgerald endured.

THE EPIC OF LATIN AMERICAN LITERATURE. *By Arturo Torres-Rioseco. University of California.* $1.50. Four and a half centuries of Latin American prose and poetry compressed into a survey that serves as a good, basic introduction to a literature not nearly as well-known in our country as it should be.

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Protest Across the Pyrenees

"The Young Assassins," by Juan Goytisolo; *translated by John Rust (Knopf. 273 pp. $3.95), is a first novel by a young Spanish author, that has been widely acclaimed in Europe. David Dempsey, the author of "All That Was Mortal," reviews it.*

By David Dempsey

THE young assassins of this novel are a group of intellectuals—Goytisolo calls them "the gang"—who have broken loose from a wealthy bourgeois background to become outcasts, or, to give them a more modern and fashionable description, "outsiders." Restless, bereft of any genuine political faith, they plot the assassination of a minor government official. When the attempt fails, for lack of conviction, the would-be assassin himself is killed by a member of the gang, which thereby satisfies its own code of violence.

That this book should have been written and published in present-day Spain will, I think, surprise American readers who have taken for granted the intellectual barrenness of life under Franco. And, significantly, it is just this barrenness, expressed in the hedonism of the younger generation, which the author expresses, without succumbing to it himself. Apparently he is concerned with showing us how self-destructive and yet how inevitable this hedonism becomes in a society dominated by the smug and self-righteous. Goytisolo does not glorify these people, who are basically rather harmless, nor does he ask us to sympathize with them, although he does make us see them as victims of something larger than themselves.

"The Young Assassins" is a harsh book and a gripping one, but it must be said that Goytisolo's story does not take fire until he is well into it. There is much setting of the stage, and a confusing turnover of scenes which are themselves interlarded with family flashbacks, before the narrative hits its stride. But once he is warmed up, Goytisolo writes a stunningly successful book. His characters are all vibrantly alive: Agustín, the painter, and ringleader of the gang; Raúl, a medical student; the girl, Gloria Páez; Uribe, a hanger-on, and David, who is deceived into becoming the agent of assassination, and for whom, because of his real innocence, his weakness of will, we are made to feel an overpowering compassion.

This is Murger's Bohemia, stripped of romanticism. At the end, when Agustín is arrested for killing David, and threatened by an angry mob, he is abandoned by the rest of the gang. Goytisolo drives home here a point that is too frequently ignored: the sense of brotherhood that attracts the outlaw is negative. It is not what the gang gives, but what it takes away that keeps it going, and when there is nothing left to take, the philosophy must fail. "It is as if by killing David we had killed ourselves, and as though by denying Agustín we had denied our very lives," Raúl remarks.

Such a realization gives the flavor of genuine tragedy to a very moving and brilliant book, for Goytisolo, himself a member of this restless generation, is an "outsider" once removed. In this sense, "The Young Assassins" begins where the novels of a writer like Jack Kerouac leave off.

—*Eugene Kammerman.*

Juan Goytisolo . . . where Kerouac leaves off.

PARIS.

THE AUTHOR: "Young people resemble each other in all countries, but in Spain they feel a particular anger and sense of hopelessness," remarked Juan Goytisolo, the twenty-eight-year-old Spanish author of "The Young Assassins." The scene was the lobby of a small hotel in Paris. Goytisolo, who was carrying a large manuscript (a Spanish book that he was translating for a French publishing house), had come to talk about himself and his writing.

"Increasingly in Spain," he continued, speaking in French, "young people are incited to revolt, politically and morally, against what they feel is the cynicism of the power group and the hypocrisy of their parents." A lean, dark-haired young man with no outstanding features other than a marked politeness and a tendency to chain-smoke, he seemed, in his conventional dark suit, the complete antithesis of the rebellious "young assassins."

"Despite what people claim," he said, with deliberate seriousness, "I am not concerned with Spanish politics. I am a writer transposing into literature what I have seen and experienced. 'The Young Assassins' is not autobiographical, but is concerned with a *milieu*—the sons of the well-to-do bourgeoisie—which I knew very well when I was a law student in Madrid eight years ago." A disinterested and consequently a poor student, Goytisolo, who is the son of a retired chemical factory executive, explained that he had abandoned law in favor of writing and had published "The Young Assassins" when he was only twenty-one. He was chosen as runner-up for a Spanish literary prize, but the book did not meet censorship requirements and was abbreviated slightly before being printed there.

Since then censorship has become routine to him. Two of his later novels, "Fiestas" and "La Resaca," were banned in Spain and had to be published in Argentina. The protagonists of both are children. "I am interested in children," he said, "because I find in their actions a sort of microcosm of adult life. Spanish children, in particular, have a knack of exploiting the world of their elders." He cited his second novel, "Children of Chaos," the setting of which is in a camp for refugee children during the Spanish Civil War and is based on personal experience. One day the command of the camp changed hands from the Republicans, who departed in the morning, to the Loyalists, who did not arrive until evening. During the interim the children staged a civil war of their own. "It was their way," explained Goytisolo, "of mocking the adults."

It was also their way of trying to destroy themselves—which brought us back to "The Young Assassins," which would seem to have the same theme. Goytisolo smiled. "I never comment on the meaning of my books," he said, "for I would be a very bad critic." —E. P. MONROE.

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Only the Lonely

"Blackberry Wilderness," by Sylvia Berkman *(Doubleday. 239 pp. $3.95), is a collection of short stories about people immersed in the problem of their own solitude. Literary critic Maxwell Geismar's most recent book is "American Moderns."*

By Maxwell Geismar

"BLACKBERRY WILDERNESS" is a good collection of short stories deriving from a rather unlikely source. Sylvia Berkman is in the English Department at Wellesley College; she is the author of a critical study of Katherine Mansfield. The present volume is described as "stories of loneliness and imagination." The combination could be fatal, if one adds that some of these tales have appeared in *Vogue*, *Harper's Bazaar*, and *Botteghe Oscure*. Yet the net result is admirable.

True enough, the opening stories concern mysterious and nameless (and rather sexless) figures who wander in a psychological haze, close to insanity, in unknown foreign cities. Their dreams are their reality; the real world has faded into a Kafkaesque or Poe-esque shadow world of frustration. Or of solitude, confinement, and a kind of inert horror: "the ending, finally, of this unnatural day." It is only after the first fifty pages that the heroine of "Et Encore il Pleut" makes a faint human contact with the manager of a depressing little French hotel. He turns out to be vicious.

The hero of "Primavera" is a conscientious copy editor in a drab publishing house; his growing aversion to the office "flirt," Nellie Rathbone, culminates in a hysteria which destroys the whole base of his life. "Pippa Passes" is a rather sentimental tale of an inhibited elderly woman and an outrageous, unwanted child, and just about here Sylvia Berkman hits her stride as a short story writer. The second half of "Blackberry Wilderness" has impressive things in it. The people and human relations begin to emerge, the emotional states become less ambiguous, often compelling, and the writing is fine throughout.

There is the academic protagonist—in a satiric academic setting—who is involved with the fatal woman of the faculty. In the title story of the volume, a tricky tale of mirrors upon mirrors, the old schoolteacher wonders what has happened to the strange talent of her former pupil.

In the midst of all this somewhat esoteric emotionalism, there are accents of true human suffering, of ironic self-perception. And the three final stories in this odd but commendable volume are good indeed.

A Scoundrel's Soul

"My Fellow Devils," by L. P. Hartley *(British Book Centre. 413 pp. $3.95), set in Britain's suburbia, tells of a strong-minded woman's marriage to a beguiling scoundrel. Ben Ray Redman, who reviews the novel, is a frequent contributor to* SR*'s pages.*

By Ben Ray Redman

L. P. HARTLEY in his novel, "My Fellow Devils," leads his readers up a garden path that is booby-trapped with surprises. It begins as a rather prim comedy of English suburban life, then becomes a Raffles-like tale with satirical undertones, and ends as an entirely serious story of religious conversion. That Mr. Hartley has been able to manage his transitions as successfully as he has, without fatally jarring the reader into disbelief, is ample proof that he is a remarkable master of the novelist's art.

It all started when Margaret Pennefather failed to marry Nick Burden, an eminently eligible young barrister, and did marry Colum McInnes, known to moviegoers as perhaps the most attractive of all the screen's criminal tough guys. Margaret, aged twenty-eight, lived with her father in the London suburb of Dittingham, where she busied herself with a multiplicity of good works and sat in judgment upon her fellow human beings as one of England's youngest justices of the peace.

Margaret was a woman of independent means, for her father had generously divided his fortune with her. She was also a person of sound good sense and strong character, who cherished high ideals, and rather prided herself on her knowledge of life's seamier side—a knowledge gained from her experiences as Lady Bountiful and magistrate. But nothing had prepared her for life's realities as she was to discover them in the company of Colum McInnes. Her good sense went astray in the presence of his charm, her strength of character could not stand against the strength of her love, and her ideals were sorely compromised. While trying to save Colum's soul—the soul of a man who, quite frankly, described himself as "a bad Catholic"—she very nearly lost her own.

"My Fellow Devils" is the story of how Margaret gradually discovered her husband's true character (the

(*Continued on page* 57)

Your Literary I. Q.

Conducted by John T. Winterich

MEMBERS OF THE NOBELITY

Mrs. F. S. Van Buren of New Rochelle, New York, submits the names of twenty Nobel Prize winners in literature and asks you to assign to each the correct date of his or her receipt of the award. Answers on page 56.

1. ( )	Pearl Buck	1907	11. ( )	Halldor Kiljan Laxness	1938
2. ( )	Winston Churchill	1911	12. ( )	Sinclair Lewis	1947
3. ( )	T. S. Eliot	1921	13. ( )	Maurice Maeterlinck	1948
4. ( )	William Faulkner	1923	14. ( )	Thomas Mann	1949
5. ( )	Anatole France	1925	15. ( )	François Mauriac	1950
6. ( )	John Galsworthy	1928	16. ( )	Eugene O'Neill	1951
7. ( )	André Gide	1929	17. ( )	Bertrand Russell	1952
8. ( )	Ernest Hemingway	1930	18. ( )	G. Bernard Shaw	1953
9. ( )	Rudyard Kipling	1932	19. ( )	Sigrid Undset	1954
10. ( )	Pär Lagerkvist	1936	20. ( )	W. B. Yeats	1955

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Teaching of Man

MAN is everything he learns and he learns everything he is. Thus the act of teaching is at once the ultimate expression of his humanity and his initial act of faith. Nothing that he can see or sense or conceive is beyond his interest or his capacity. He strives for goals that are a thousand miles or years away. He seeks out answers to half-formed questions and in his searching and striving he turns to the world of things and ideas to hasten his inquiry and strengthen his instruction. Whatever he has made or done, he uses as his "tools for teaching."

A pointed stick and a stretch of sand charted the world of abstract forms and uncovered a realm of number, strange and potent. The crushed pulp of a river reed, a bird's feather, and the white of egg and carbon-black immortalized ancient agonies and the errors of tally clerks on the Upper Nile. Toys and trinkets, amulets and swords, broken pottery and the sound of a drum—all have been his tools. They have been used to demonstrate, explain or recall events, ideas and rhyming words that carried wisdom and warnings and memories from one generation to the next. And always, back of the reed and stick and drum, the teaching man points to the horizon, saying, "This much I know, and with this knowledge, you can know more, be less afraid and more fruitful."

Today's teacher, in schools without blackboards, or before an automated, electronic "teaching console," or facing a television camera, still points to the far horizon, still makes the same promises, still is gratified as the child grows into the man.

The finest instrument the teacher possesses is his own mind with its capacity to project an image of man that is appropriate to his age. This image of what the child might become expresses the basic human values and ideals, the things most worth doing, the goals worth striving for. This image declares that the individual is absolutely precious; that honesty, loyalty and justice are as real as seashells, that reality is incontrovertible, but truth can transcend fact. These ideas have meaning in social existence, where man's humanity is located. It is our way of saying that the human condition can be improved, that the consequences of error can be tempered with understanding, and finally, that love informs all the acts of man.

Each culture sees this image from a different aspect and expresses these values with different accents. The American impulse, despite our occasionally contrary behavior, is to accommodate these differences, to suspend judgment until the facts are in, and for the individual to accept the decisions of the group while reserving the right of dissent. This the teacher teaches in the mathematics class, the assembly hall, the music room and the cafeteria. He sets about doing this with whatever comes to hand: last night's television program; this morning's squabble in the schoolyard; a missing pencil or a new tape recorder. Thus, the teacher seeks a leverage on interest among the common and unique experiences of his students. His primary tool is his insight. All else is auxiliary.

There will never be enough tools to satisfy the teacher's hunger to reach more deeply into minds and sow more fruitfully the ideas and attitudes that become the humanity in man. Today's teacher is committed to the care and nurture of the race of man, every last member. Despite those of the profession who live in intellectual or social or cultural bondage in Little Rock or Moscow, Johannesburg or Peking, this younger generation must be served as no other that has gone before it. This generation cannot afford the luxury of political errors, of social inaccuracies, of military miscalculations or semantic confusions, at least not on the scale their forebears could support. They cannot merely be educated to the level of adequacy, because a world shrunken by jets and missiles can be shattered by the misreading of a radar screen or the misinterpretation of a single word.

We cannot afford any longer the waste of the potentially talented or the possibly artistic in the blindman's buff of an educational slum. We need excellence, we need grandeur, we need the greatest intellectual productivity these new minds are capable of. For we can no longer be delinquent in building the City of Man.

This is said, not in warning that

(*Continued on page 57*)

School personnel must, today, develop a new outlook and new skills to meet the demands of an atomic and space age. These skills are more than technical in nature. The teachers and school personnel must learn how to deal with the student as a human being. This would mean a greater knowledge of the psychological needs of their children. The usual technical skills that are required, such as the use of television, radio, video tape, slides, etc., must be taken for granted.

Our major challenge is not one of training a better technically or scientifically oriented teacher. The basic challenge is that of knowing how to develop the children, the youth of the land, to their fullest capacities. This requires the intangible skill of learning how to recognize the abilities, the needs of their children, particularly learning how to cope with the gifted child and the child who needs special attention. This would go further toward improving American education than any single other factor.

—BENJAMIN FINE,
Dean, Graduate School of Education, Yeshiva University, New York City.

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LETTERS TO THE EDITOR

BITTER PILL

YOUR EXCERPT FROM T. S. Matthews's book, "The Sugar Pill" (*SR* Jan. 24), was no more stimulating than revealing, for in its cynical lines lay the explanation for the very discredit of the American press of which Mr. Matthews complains. He himself is a prime cause. He laments the general confusion in the minds of journalists about what "news" really is, and then proceeds to define it, without identifying his definition. His words, "Public or private, the news must affect our individual lives, it must be translatable into our personal terms, before we will pay attention to it," constitute a description of history, and at the same time offer an explanation for the demise of the American press.

Like Mr. Matthews, very few others of the press seem to be capable of recognizing contemporary history when they meet it.

If newsworthy events were to be subjected to the tests of historical certainty, their importance, or lack thereof, would become apparent immediately, in terms of our everyday lives. And history has no other significance. It is the newspapers' failure to do this which forces them to turn to publishing gossip, speculation, and the rest.

THOMAS C. KELLEGHAN.
West Chicago, Ill.

THE UNTROUBLED AIR

AFTER READING YOUR article "Who Decides What's Fit to Print," I have one question: Who decides what's fit to print? Now, if the question were directed to me, I would answer it quite simply. I decide what's fit to air (print) . . . in taste, subject matter, quantity, and quality. And I decide without the help of sponsors.

JACK GARTLAND, WTTM.
Trenton, N. J.

CLIFF HANGER

IN "A POEM TALKS TO ITSELF" (*SR* Jan. 24) John Ciardi has skilfully maneuvered his critics to the edge of the precipice. Heretofore they have parried through attack on *modern poetry*. But because he has selected a classic poet for illustration, his critics have no choice but to thrust at *poetry* and so will end by leaping to destruction.

MILTON BRUCE BYRD.
Collinsville, Ill.

HE'S PERFECTLY RIGHT

MR. CIARDI'S "A Poem Talks to Itself" bore the usual marks of his vitality, good sense, and one-sided approach to poetry. He is perfectly right, if unnecessarily emphatic, in reminding us that a poem is an organic whole which must be understood within its self-created musical and semantic framework. On the other hand, he lends support to an utterly fallacious concept that has become remarkably popular among so-called enlightened critics: namely, that the original intellectual ingredients in a poem are insignificant, that the way in which they are combined is of exclusive importance.

JONATHAN GOLDBERG.
Jackson Heights, N. Y.

OLD CHINA HAND

I HAVE BEEN residing in China for the past thirty-eight years and, quite naturally, the report of J. Tuzo Wilson about the "hidden" — from WHOM? — Chinese capital of science (*SR* Nov. 8) was of considerable interest to me. A couple of words about the things more obvious. The population of China was NEVER 600,000,000 believe it or not. In all probability it is around 400,000,000, or even somewhat less than that. The balance of 200,000,000 is nothing but a propaganda trick, the aim of which is to scare you with this mass of humanity.

The now famous do-it-yourself backyard steel production so much advertised by American press, you included, is nothing but the most stupid bluff. Even Madame Sung stated recently that she is "making steel" at her home in Shanghai. The fact is that nobody so far has invented a method to make steel from the thin air, and iron ore deposits cannot be found, unfortunately, in every Chinese backyard, most of which, however, contain some or other kind of cast iron or steel scrap, a left-over from the more happy days when such rubbish was not needed. Now, by order of the Government, this scrap is smelted in small, crude furnaces, which were used in China from the times immemorial—but can this process be called steel *production*? And when all this scrap is used, what kind of steel will those furnaces deliver?

G. LARIKOV,
Ordnance Research Institute.
Taipei, Taiwan

NOTEWORTHY SERVICE

YOUR ACTION IN publishing the articles by accredited economists, financiers, and industrialists (*SR* Jan. 17) was a noteworthy public service. May I emphasize the point made by Mr. Folsom and Mr. Kestnbaum that service workers make up a majority of our salary and wage earners, but in general they can do little or nothing to raise their output of service per hour of work.

LON S. BAKER.
La Grange, Ill.

HOW ABOUT PRINCIPLE?

IN YOUR ISSUE on the economy of the country, with the very important names appearing therein, it is incomprehensible to me that no mention is made of the principle. Land value is created solely by the presence of the people and should therefore be the source of public income.

JOS. S. THOMPSON.
San Francisco, Calif.

SOUND TREATMENT

CONGRATULATIONS ON an excellent job! You have presented the soundest treatment of the Committee on Economic Development that I have ever seen. Many others, I am sure, have learned as much from your information as I have.

ROY W. MOORE, JR.
New York, N. Y.

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BROADWAY POSTSCRIPT

Faulkner and the Fallen Idle

WILLIAM FAULKNER's **"Requiem for a Nun"** has an unusual dramatic form. It is essentially a tale of things past revealed to us in contrived spurts of confession and narration. But because Mr. Faulkner believes that "The past isn't dead. It isn't even past," the story is told just to get it all out in the open. He is spinning an eternal nightmare where temporal happiness, or the saving of a life, are relatively unimportant. His concern is with the ludicrous ironies of man-made justice and the drive to expiate not only our own sins, but the sins of the society to which we belong. In his novel "Sanctuary" (1931), which tells the Temple Drake story up until just before her marriage, and in "Requiem for a Nun" (1950), there runs a pattern in which people are punished for something they did not do, but which can be justified as delayed punishment for something they thought they got away with doing in their past.

Faulkner does not pretend to see some divine omniscience meting out this justice. His attitude about the Deity's functioning in regulating human affairs may be similar to the physicist's quantum theory. As Nancy Mannigoe states it in the play, "He don't want you to suffer. He don't like suffering neither. But He can't help Himself. He's like a man that's got too many mules. All of a sudden one mornin', he looks around and sees more mules than he can count at one time even, let alone find work for, and all he knows is they are his, because at least don't nobody else want to claim them, and that the pasture fence was still holding them last night where they can't harm themselves nor nobody else the least possible. And that when Monday comes, he can walk in there and hem some of them up and even catch them if he's careful about not never turning his back on the ones he ain't hemmed up. And that once the gear is on them, they will do his work and do it good, only he's still got to be careful about getting too close to them, or forgetting that another one of them is behind him, even when he is feeding them, even when it's Saturday noon again, and he is turning them back into pasture, where even a mule can know it's got until Monday morning anyway to run free in mule sin and mule pleasure."

In the theatre "Requiem for a Nun" can be as powerful an experience as the actress playing Temple Drake makes it. We can be purged as we watch this wealthy young Mississippi housewife so bent on hiding from her husband certain facts about her true nature gradually retch them all up to arrive at a state of grace, or at least at a state of humility.

Yet Ruth Ford appears too mature, too calculating, and too invulnerable for the role of Temple Drake. Faulkner has created a twenty-five-year-old girl whose abduction into a whorehouse seven years earlier had not turned her into an honest working-class prostitute like Nancy, but had discovered to her a desire for a rawer sort of sexual experience than her aristocratic and weak husband-to-be was going to give her. In playing each line carefully and knowingly, Miss Ford forbids us and the other characters to become involved in her dilemmas. She turns a Dostoevski protagonist into a Pinero lady. She makes a fight for her soul into a fight for her composure. She seems so remote from her baby-faced husband and her offstage children, that we cannot see why she is so determined not to reveal her past to him.

Part of the blame must be laid to the director, Tony Richardson, for not only Miss Ford but most of the other actors are also giving wax-museum renditions of Faulkner's already slightly literary material. Zachary Scott plays the moralizing lawyer with an infuriating smugness. Scott McKay, as Temple's husband, has one nice moment when he is so intensely angry that he does not notice that an upraised whiskey bottle is draining down his shirt, but his suffering seems as nominal as his relationship with his wife, or as his sporadic attempts at a patently false Southern accent.

The only performer with recognizably genuine human responses is Bertice Redding, as Nancy, the Negro servant who murders Temple's baby to keep her from running off with a scoundrel. Miss Redding performs with refreshing bitterness as she faces down the decadent elements of the Old South. When she shouts "I've hushed" at the very instant she decides to murder, she charges it with a lifetime of having to hush while accepting unpleasant necessities. Although she looks a bit too glamorous for this earthy character, we are, when we see her after four months in the nunnery of her death cell, convinced that her vision of salvation is something more than superstitious lip-service.

Finally there is the matter of the playwriting which frequently fails the play itself. There are many flaws in construction that make "Requiem for a Nun" more difficult to perform than was Albert Camus's adaptation when it had such a great success in Paris two years ago. For instance, M. Camus placed the scene in which Temple is reviled by her husband *after* the confession rather than *before* it. He kept the husband dramatically alive for us during the final scene between Temple and Nancy by turning over Temple's sordid love letters to him just before the scene begins. These and other logical improvements helped each character to feel more constantly involved in the play's action. And from actress Catherine Sellers the play received a youthful fire missing from the New York version. Let us hope that eventually we can see an English translation of M. Camus's dramatization played by one of our rising new stars. It could then become an American classic.

FAY and Michael Kanin's stage version of **"Rashomon"** is a spectacularly mounted retelling of four witnesses' subjectively true account of the same rape and murder. But by working so hard and well to give us the colorful realism the film caught better, it becomes a high-class stunt where we marvel at costumes, settings, and a mechanical lift that whisks characters front and center in a trice. The acting is fine with Rod Steiger giving a superb demonstration of how a good actor can imbue a traditional character with the sense of living fully in a bygone world. Oscar Homolka is amusing as a malcontent, and Claire Bloom has one exquisite moment as she describes falling in love. But they and their brilliant director Peter Glenville cannot keep the fourth retelling of the story from degenerating into a travesty and "Rashomon" from becoming an entertaining theatrical curio, instead of the stunning human document it seemed as a motion picture.

—HENRY HEWES.

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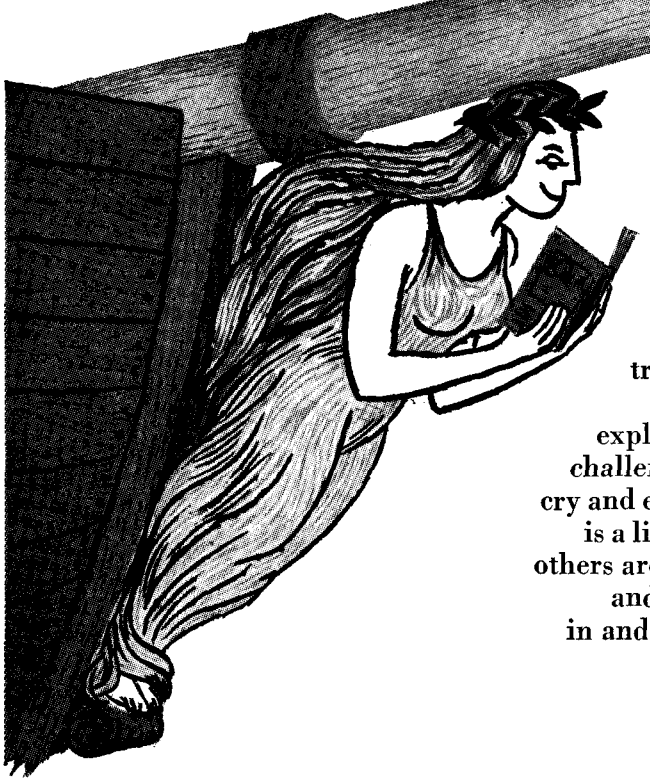
SET SAIL ON A VOYAGE OF DISCOVERY



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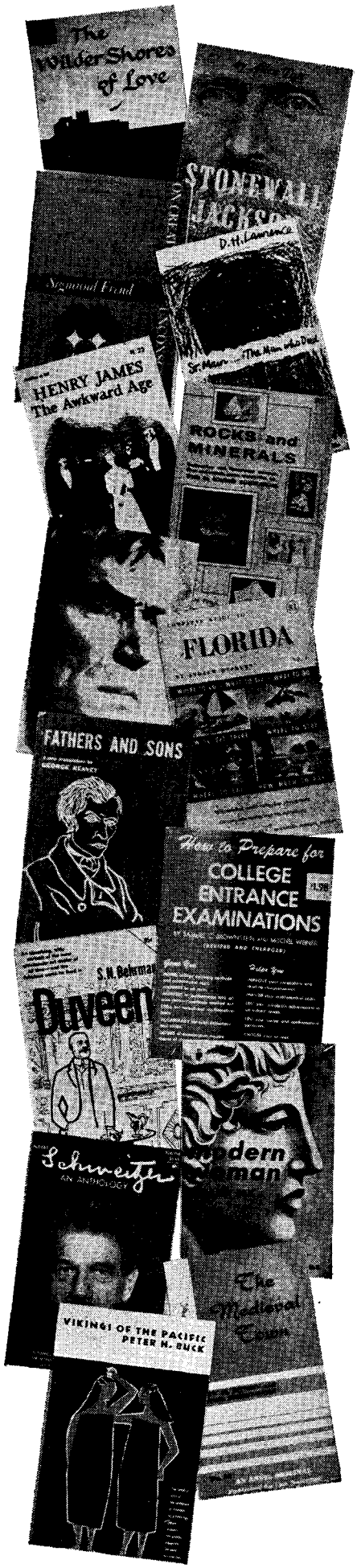

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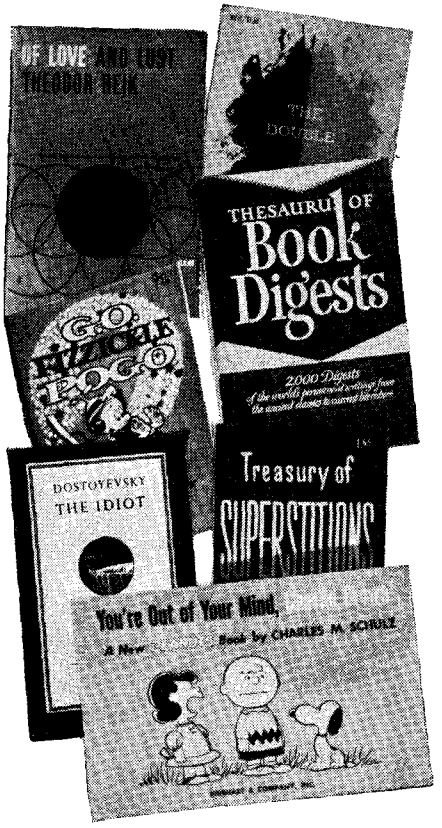

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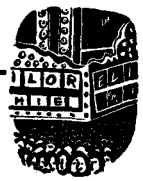


SR GOES TO THE MOVIES

Malice in Disneyland

APART from Chaplin, the screen has known no artist more popular or successful than Walt Disney. His early "Silly Symphonies" and "Mickey Mouse" one-reelers were the authentic stuff of popular art. They touched the masses with a new, free spirit, a soaring imagination, and an entrancing economy of means. In the early Thirties, Disney pioneered the addition of color to cartoon films. For him, color was no mere ornamentation; the tints whirled like pinwheels, enhancing the gay fantasy of his creations. In "Fantasia" he experimented with stereophonic sound, discovering techniques that studios today have yet to advance.

But somewhere along the line, Walt made the commercial compromise. He built up his plant to increase production, installed an assembly line system of creation that sped each cartoon through on schedule, concerned himself increasingly with the mechanical perfection of his films. The impudence and audacity of his earlier pictures disappeared. In their place were cutey-pie kittens, lovable squirrels and chipmunks, trilling bluebirds—all the animals of the barnyard freshly scrubbed and sweetly scented. His popular art, now grown cautious, turned into the calculated appeal of the illustrator for the mass circulation magazines' advertising pages.

These are the traits that dominate his latest, most lavish, most costly feature-length cartoon, **"The Sleeping Beauty"** (Buena Vista). According to his publicity, he spent six years and $6,000,000 in making the film; the credit titles run almost as long as one of his old "Silly Symphonies." But all this time, money, and talent have been directed to sugar-coating a pill of pure saccharine. Everything is conventionally pretty, conventionally corny, conventionally cute. The Sleeping Beauty and her Prince might be the leads in an old Schubert operetta; the three Good Fairies could be selling detergents on TV; the ballads turn Tchaikovsky into a syrupy accompaniment to lyrics like, "Hail to the Princess Aurora/All of her subjects adora." The multi-plane camera and Technirama 70 (a screen size and shape rather similar to Todd-AO) inject a strong three-dimensional quality into the animator's two-dimensional world. It is all as wrong-headed, as anti-art as anything could possibly be, even though it may also be, as the ad-writers like to put it, "fun for kids from six to sixty." For adults, however, hardly . . .

* * *

"Aparajito" (Harrison), directed by Satyajit Ray, continues the saga of young Apu begun in "Pather Panchali." Although sequels are almost axiomatically inferior to the original, this one is, if anything, stronger than its predecessor. Where the first film drew in no less than five major characters, "Aparajito" centers wholly on Apu and his relation to his mother during his adolescent years. (The gentle, improvident father dies early in the picture, remaining just long enough to re-establish the mother's character—loving, protective, bound to the rituals of her religion and the past.) Where the first film presented the little family living in virtual isolation in a remote village, here Apu is set down in teeming Benares and in Calcutta. As a result, there is not only a firmer structural unity to "Aparajito," but a clearer line of development, a wider canvas.

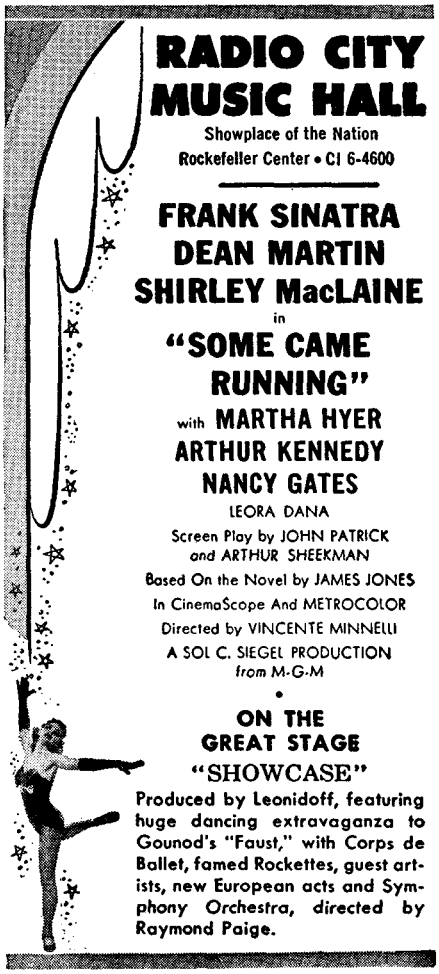
What remains from the earlier film is Ray's deep feeling for his characters, his ability to transform a commonplace incident into a moment of revelation, and a gift for imagery that often soars into poetry without disrupting the realistic tenor of his approach. The father's sudden death is epitomized in a swoop of birds wheeling out across the Ganges; the ailing mother's longing for her boy in far-off Calcutta is conveyed in a cut-away to a tiny train chugging along the horizon. There is no orderly story-line to "Aparajito," no neat climaxes. Indeed, it is often as disorderly and untidy as life itself—which is probably one more reason why Apu and his mother emerge as such extraordinarily human, believable, lifelike people. It is hard to conceive that with one more film, which Mr. Ray has just completed in India, they will cease to exist.

—ARTHUR KNIGHT.

Paradise Regained

By M. B. Thornton

YOU died. I know you died.
I saw you dead. And yet,
in everything you move
for me, and speak again.
I must be dead myself.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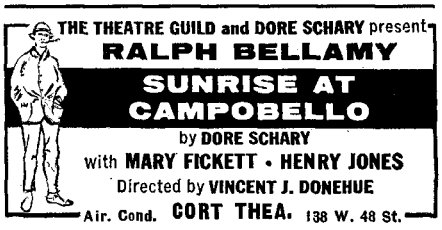
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Moscow.

WHEN last I arrived in the Soviet Union, the best commercial airplane the Russians had to offer was an Ilyushin 14, a rather moth-eaten version of our Convair, which was unequipped with such Western frills as seat belts, no-smoking signs or, for that matter, uniforms for the hostesses. It was quite another story when, almost exactly three years later, I once more landed in Russia, this time jet-borne from Brussels in a Tupelov 104 on the second stage of a trip that is taking us from New York to India by way of the existing jet routes, and from there onward around the world until we pick up the new American Airlines jet service in Los Angeles for the final hop home.

Lest any Western wishful thinker has been under the impression that the Russian commercial jet fleet is limited to a Tupelov or two, let me say that I counted over a dozen of them on the runways at Moscow Airport, not to mention some new numbers I hadn't seen before—a new fat-bellied four-motored turboprop called the Ukraine, and a four-motored Ilyushin turboprop that will carry seventy-five passengers. And there was considerable conversation about a forthcoming Soviet turboprop—models of it were on display at the Brussels Exposition—which will be capable of carrying over 100 passengers nonstop from Moscow to New York.

The Tupelov jets that now fly to Peking, New Delhi, Brussels, Paris, and Prague, as well as the Western European lines which now fly their obsolete piston-engine planes into Moscow, had deposited a fanciful conglomeration of foreign types at the airport, each of them dressed in their own way against the rigors of a Russian winter. Not the least of the sights was the dazzling young wife of a Middle East diplomat who marched from the waiting room out into the Socialist snow wearing a magnificent sable coat, sheer silk stockings on her fragile legs, and high spiked heels on her tiny high-arched feet. She made quite a contrast with the babushka-swathed Russian women who bent just outside the door, chopping ice from the steps. Chatting amiably in the terminal while they awaited their plane were a pair of East German army officers in the familiar black boots and gray-green coats, a rather strange sight when one considered that at the same time in New York, Mikoyan was reminding Americans that Germany had started four wars in the last 100 years, and that those who now rearm her would have regrets.

To Stalin who protected the Russians from the corruption of foreign influence, the potpourri of passengers thronging the terminal would have seemed not only fantastic, but unthinkable. Indeed, the life of the new Moscow that was throbbing downtown would never have been coun-

—*H. S.*

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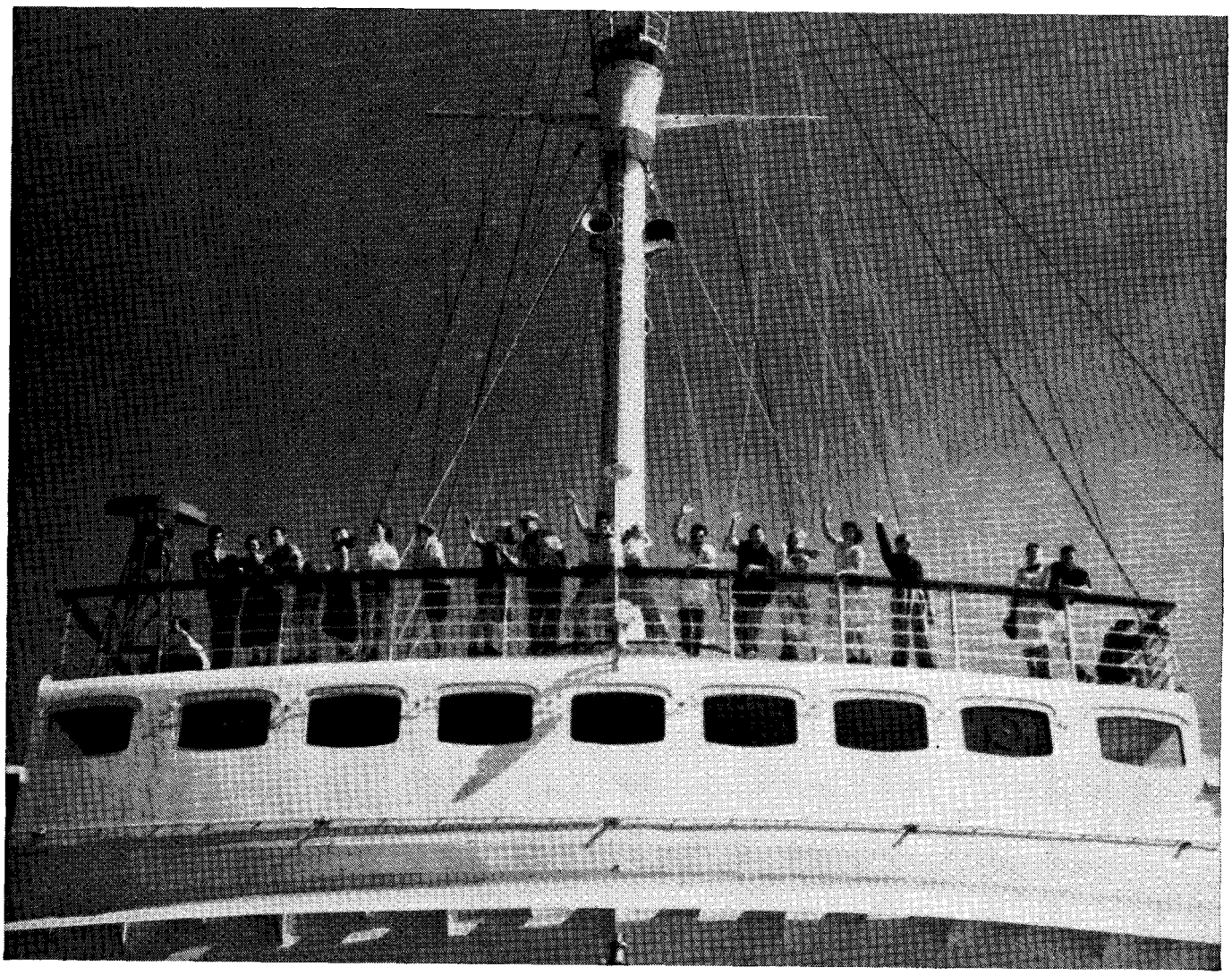

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tenanced for a Soviet second while Stalin was alive. The National Hotel, a venerable and comfortable institution whose windows face the Kremlin walls had, of all things, installed a jazz band in its second floor restaurant where three years ago tourists, correspondents, and an occasional Chinese or Czech delegation ate in painful silence. Not only was a clarinetist reaching for hot licks in the very shadow of Khrushchev's office—indeed, within actual sight of the mausoleum where Lenin and Stalin still lie in state—but the tables were filled with champagne bottles, wine, and beer and an occasional carafe of vodka. Youths, some dressed for the occasion and others in sports jackets and sport shirts, perhaps purposely under-dressed in the Hollywood manner, held hands with girls.

There was an outcropping of home-grown glamour girls, the first I had ever seen, some of them affecting daring hair-dos. One night one of them brought a phonograph, put it on a chair, and played records whenever the band took a rest. The maître d'hotel, in black dinner jacket, made a Western effort to see that dinner was well served, visiting our table almost every mealtime to ask if everything was all right. With his phrase-book knowledge of English he once greeted us at the dining room door and turning to my wife asked, "How's your business?"

BUSINESS was fine, what with visiting a ballet concert one night in the Kremlin theatre inside the walls and seeing the magnificent Obraztsov puppets the next. Ulanova, whom we had seen at Brussels this summer, canceled her appearance at the ballet concert but Maya Plisetskaya was a marvelous replacement and her *porte de bras* in a scene from Swan Lake was worth the price of admission (which was, incidentally, slightly over $3 for the pair). As for the puppets, they are an institution, appearing regularly in their own theatre. The night we went, they were performing their famous concert that opens with a choral group of thirty voices opening their wooden mouths. It ended with a wild animal act in which a trainer successfully tames a pair of stuffed but almost live lions. Whether a singer or a pianist or a dancer was being put through its puppet performance, the withering looks, the flapping eyelids, and the artistic pretensions all leapt the language barrier and were immediately comprehensible to the audience, which was perhaps one-tenth tourist.

The ruble rate which, when I was here last, was a paralyzing four to

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one, now has been eased for tourists and stands at ten to one. At that it is virtually impossible to buy anything beyond food and drink, for souvenirs, and clothing—should you want it—are beyond the pale of good sense.

The coupon system is still in effect, requiring tourists to sign up in advance for the class of travel they desire, then paying for it meal by meal, hotel by hotel, with coupons. The de luxe traveler, who pays $25 a day all-inclusive in winter ($30 a day in summer) receives meal tickets worth 75 rubles or $7.50 a day. However, everything on the menu has been given a price now, and you settle the difference between your bill and the value of the coupon in cash. It is a system, it seems to me, that now has become obsolete, for if you have eaten more than your quota of coupons you must pay extra. But if, at the end of your stay you still have coupons left over, you can take home vodka or caviar, but you never get a cash refund.

In the early days of tourism in the Soviet Union, one ate at one's assigned hotel and of course paid with coupons. Anybody who wanted to try a Moscow restaurant was free to go but he had to pay cash. A meal in a place like the Aragvi, the local Georgian restaurant, or for that matter, the Praha, could easily run to $50 for two. By dropping the coupon system entirely, Intourist would place all of Moscow's restaurants within a tourist's financial reach. For those who refuse to be adventurous, there would still be the hotel dining room.

ONE welcome liberalization has been to permit tourists to eat, using their Intourist coupons at other Intourist hotels—the Metropole and the Moskva, to mention two that come to mind—and as well at two restaurants, the new Chinese den in the Hotel Pekin and the multi-storied Praha (Prague). (The Russians delight in naming hotels and restaurants after comrade nations and cities, and recently changed the name of Moscow's Savoy Hotel to the Berlin.) The Praha was once a grand restaurant just for eating, but in these changing times it has installed a dance band too, and tunes are mellow and the lights dim. The air is a little more roisterous over at the Pekin which, despite a great Oriental arch and a menu that advertises shark's fin in brown sauce, is staffed by Russian waiters who fetch more Russian vodka than perfumed Chinese firewater. The night we were there, a wild Russian *barinya* was being performed by some paying customers and punctuating shouts of "Hey!" were reverberating

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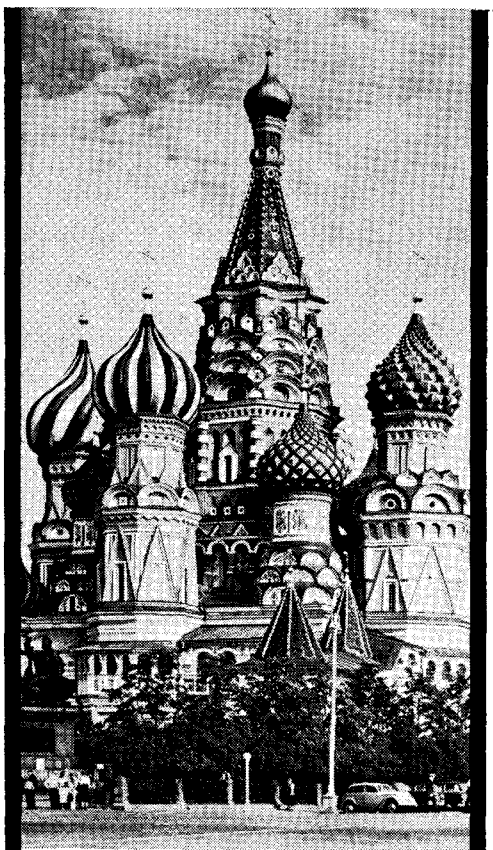

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in the lacquered Chinese rafters.

In other fields, Intourist has taken some sizable steps forward. A new tourist bureau has been set up on the ground floor of the National Hotel. There is a desk for cashing travelers checks or changing currency into rubles, another for stamps. There is a small souvenir shop with toys and cigarette boxes, which are more or less within reach. In one corner a staff of girls obtains theatre tickets, arranges for cars for sightseeing, and secures onward travel tickets. But, as in all Intourist hotels, there is no cashier, since the foreign coupon-carrying tourist never has to pay a bill.

In the Moscow winter, the dawn rarely seems to come up until mid-morning, making it difficult to get up steam for an early start. Two English-speaking Russian ladies who sat wrapped in cloth coats with fraying fox collars just inside the entrance to the National made a point of taking our breakfast order each night. A tray was delivered to our door precisely at the hour ordered and a white cloth spread on top of the Oriental rug, which covered the table at other times. No waiter or waitress ever refused a tip, but this is a minor lapse for anyone who works in a nest visited by so many capitalist infidels.

I noticed no change in the usual tourist sights, although Stalin, if anything, looked more healthy than when I last saw him. The Lenin Prize, it is true, has been revived in place of the Stalin Prize which is no longer awarded, but beyond that there seems to be no intention of removing Stalin from his place in the mausoleum where he lies alongside Lenin bathed in an unreal orange glow.

THE Armor Palace inside the Kremlin is still packing in the school children to whom it displays the dazzling jewels and robes of the tsarist days along with a collection of gifts that foreign governments bestowed on the tsarist court. It appears to me that in this era of Soviet self-denial such a display would prove subverting, but my Intourist interpreter assured me that the display of opulence never evokes a thought beyond, "What did they need it all for?"

This complete preoccupation with the utilitarian is nowhere more evident than in the exhibit of the art of socialist countries that is currently on display at the Menège, the former riding stable alongside the Kremlin. Virtually all the art is functional, functioning on behalf of the state's aims. It may deify the state's leaders, vilify its enemies, glorify its workers. Strung through the hangings

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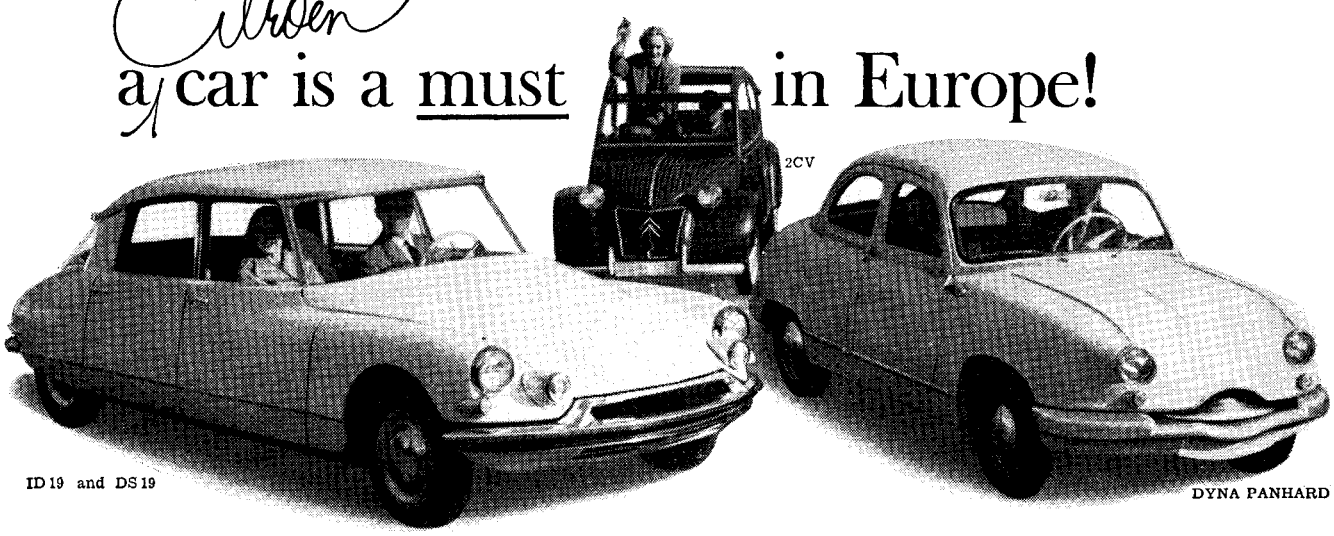

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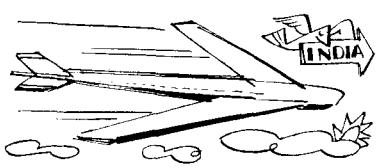
are biting anti-American cartoons that are no more art than the invidious cartoons carried by *Krokodil*, the Soviet humor magazine. But of all the participating nations, and the list was a long one—Albania, Bulgaria, Hungary, Czechoslovakia, Rumania, North Korea, North Vietnam, and China—only the Poles dared to hang an abstract canvas. The Russians who

came may not have always liked what they saw in the Polish section, nor understood it, but certainly the Warsaw entries were the buzz of the show and the hangings were always surrounded by giggling girls, puzzled adults, and frequently by an enlightened Muscovite who would patiently try to lead some of his friends through the sight barrier.

The official Russian view of the daring Polish deviationist entry was both clear and unchanged. The Soviet Union's own exhibit is the last one the viewer sees. Amid the dozens of canvases of Lenin in his study, Lenin with white-suited Stalin alongside, Lenin by the Nevsky Prospect, and the later school (Nazi soldier about to strike pregnant Russian woman with riding crop, a gem from the Brussels exhibit), were the inevitable schoolboy lampoons of abstract art—a donkey with a paint brush tied to his tail slapping paint on a canvas, an impression of the Venice Biennale with a monkey for a judge. Seated in the foreground, while the monkey makes his choices, is a fat capitalist with a gold face and a monocle stuck in his eye.

The meaning of the Menège exhibit stirred thoughts of Khrushchev's re-



mark when he was brought to see the Taj Mahal—"what a waste of labor." I wondered if he finds it necessary to rationalize the beauty of the classical Russian ballet, which seems to be all the beauty that is left in the utilitarian utopia. It was a thought to reflect upon while packing to fly south in the Unbeautiful Country to Central Asia and to the softness of India which lay beyond.

—HORACE SUTTON.

(This is the second in a series of articles on a round-the-world trip.)

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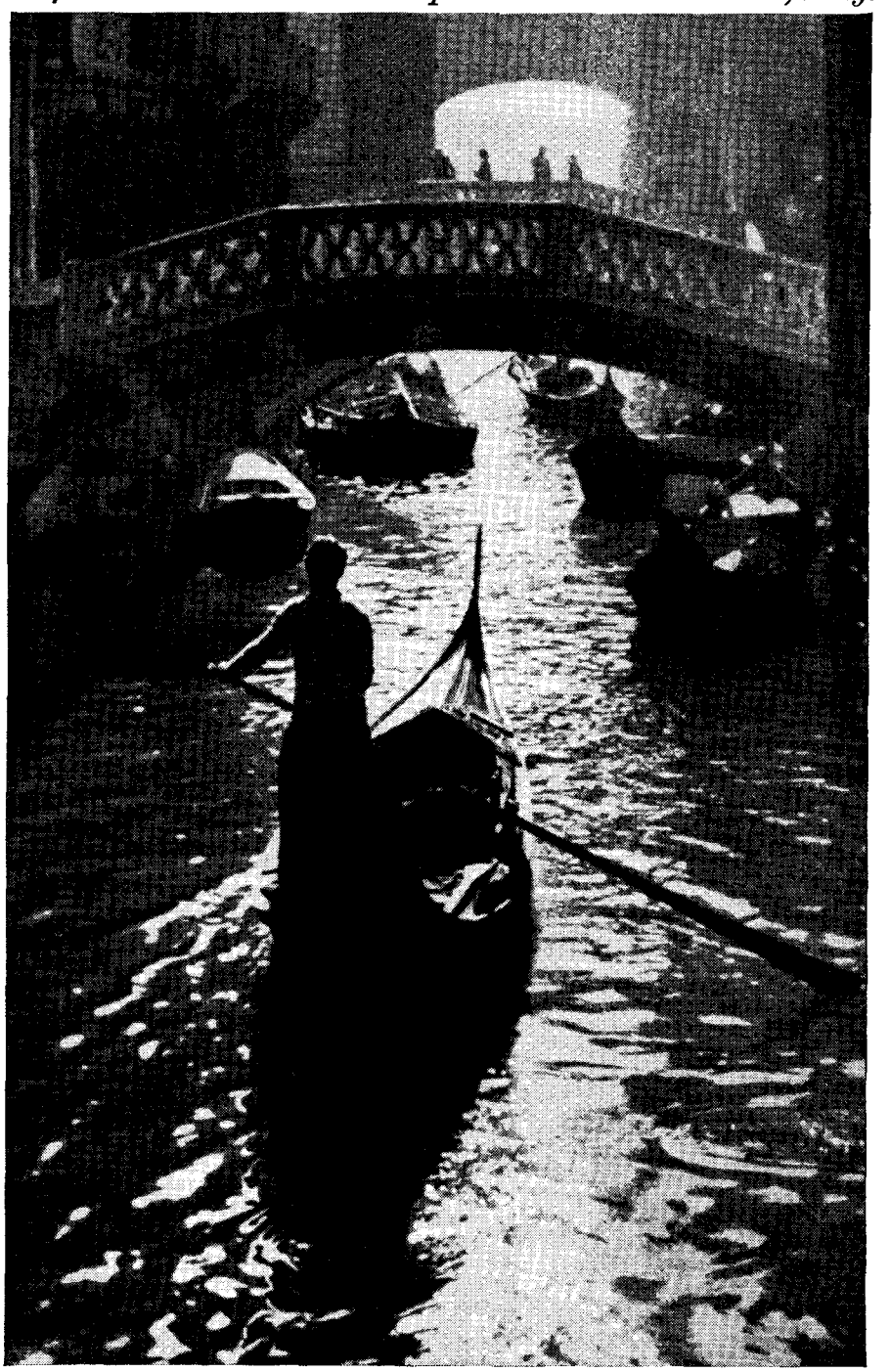

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The Grand Educational Tour

By ETHEL J. ALPENFELS, *who is a professor of education at New York University and who has directed study groups abroad both for the university and for the Association for Academic Travel Abroad, Inc.*

THE year 1958 saw over 600,000 tourists from the United States pour into Europe alone. The Far East, Asia, and Africa played host to thousands more. What was it that these thousands sought? To collect souvenirs or college credits? To have something to talk about when they got home? To gratify mere "fancy" or to acquire knowledge? Did they seek direct life experiences, self-fulfillment, or was their search simply a part of man's incurable curiosity that drives him on to find the *new*, the *different*, the *bizarre*? Whatever the answer, travel and education joined forces as never before.

Travel as a learning tool is not new. Long before the Jet Age, the first Old Stone Age man who chanced to wander into a neighboring camp (and lived to tell the tale) must have returned home to talk about the strange sights and the curious behavior he had seen. Once man had developed a written language he lost no time recording his travel impressions in his diaries and travelogues. Although he lacked the camera (with which to hold audiences captive on his return), he described through the written word all that he had seen and done—and he advised *travel for education.*

The twentieth century, however, saw travel becoming safer, faster, cheaper, with the result that today overseas travel is within the reach of most socio-economic groups. With the help of the American G.I. (who has proven to be a travel agent par excellence) the summer stampede from United States ports of debarkation has become a "bumper-to-bumper" proposition. For the individual about to tackle the decision-making aspect of travel, the variety of offerings at his disposal may seem at once a blessing and a handicap. How much simpler the days when the Grand Tour was the only tour. Today there are tours to satisfy almost every need or fancy: special tours for opera, theatre, the arts, gardening, and the collector of anything from antiques to zircons. There are worry-free tours and individual tours for the do-it-yourselfers. There are long tours and short tours, small tours and large tours, deluxe tours and budget tours, cash-on-the-line and pay-as-you-go (or after you get home) tours, tours for every age and for both sexes—together or apart. And, the last fifteen years has seen the growth of yet another kind of tour—the educational workshop overseas—which offers the world as a campus to students of all ages. Too often the educational advantages of travel are lost through frustrations that arise out of the failure of the individual to give serious thought to whether it is best for *him* to go-it-alone or to join a group.

The advantages of traveling alone have been so little neglected that they hardly need to be re-enumerated. On the other hand, those of group travel have been so obscured by rumors, cartoons, and misinformation that it is not surprising to find that many a would-be traveler is scarcely aware that any really exist! For, whether

he is "herded" by a group leader or by a museum guide, whether he is "rushed" by an itinerary or by his own Baby Ben, he is "herded" and "rushed" just the same. This is all part of travel—whether at home or abroad. As for the individual who loses his identity in a group, he is apt to lose it wherever he is.

Having traveled both alone and with groups, my preference for group travel has grown over the years. I have even developed a certain fondness for the "off-beat" types: for example, the *tastemaker*, who has a talent for making even the most en-

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lightened traveler feel guilty if he doesn't follow the leader's dictates; the *debunker,* who always has seen something bigger and better and who is sure that he could have planned a better tour for the group; the *inspector-general,* a specialist in hotel accommodations, through whose efforts every traveler is kept informed that his accommodations are inferior to those he might have had.

In addition to the mundane advantages of lower cost, of better accommodations, of being freed from the troublesome side effects of plane or train or bus schedules, group travel also affords the less tangible advantages of collective wisdom exercised in solving day-to-day problems, of seeing things through many pairs of eyes, of participating in the unexpected adventures of others, of friendships made more lasting through shared experiences.

The leader of the group—whether it is a "package" tour, a pilgrimage, a study group abroad—is a new kind of educator. However, unless he is directing a university workshop, he is rarely thought of as the educator he is. He must be more than a glorified porter or ticket taker, more than a superman to handle customs officials, more than a "clock" to keep the group on time. If he is no more than an efficiency expert, his obsession with routine will preclude his functioning effectively in any other capacity. As an educator the group leader is expected to know his "facts" but, more important, he is expected to know his *group*—its strengths, its needs, its resources. He must know the historical significance of ancient landmarks but he must also crystallize the intangibles that lie behind the facade of culture. He should know what to see, to do, and to buy, but, if the trip is to have lasting value, he should help the members of his group to observe the *new* with some degree of accuracy and objectivity. It is easy to observe human behavior. It is somewhat more difficult to become aware of the *significance* of such behavior. Between a growing self and a changing environment the leader can make travel a tool for sharpening sensitivity and perception that will give new zest and meaning to the whole of life.

If travel is to be used as an educational tool, those responsible for selecting tour leaders must require more from them than the wish for free trips abroad. This is not an unreasonable demand, nor is it a daring new concept in leadership: it is simply a new emphasis made imperative by jet planes spanning oceans and continents in a matter of hours. The joy of being greeted by a Mrs. Hansen

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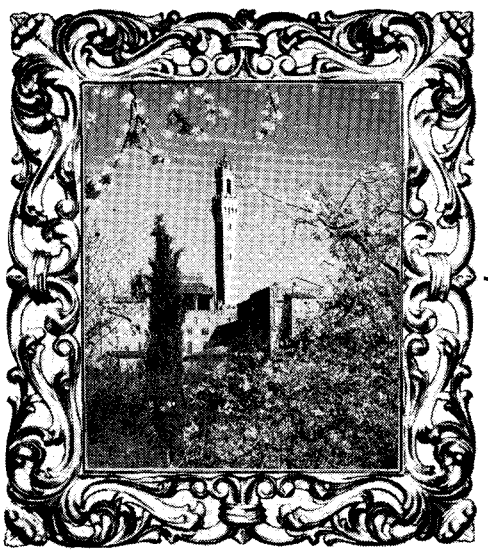

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in Copenhagen or a Mr. Omo in Tokyo far outweighs the extra care taken to obtain their services. These are the leaders who not only breathe life into everything the group sees, but who serve as the group's conscience when they ask, "Why have you come so far if . . ."

The tours that very frankly call themselves "study tours abroad" or "overseas workshops" have done the best job in many of these problem areas because the schools and universities sponsoring them reserve the right to select the agencies through which they will work. Those chosen tend to be the agencies whose personnel understand educational needs, and who share the group's enthusiasm for meeting people, for understanding cultures, for living in homes rather than hotels abroad. These are the leaders who stretch the hearts and minds of men.

The real success or failure of travel, however, is not dependent solely upon the selections we make of where, when, how or with whom we are going to travel, but, rather, upon being aware of the cultural luggage we carry with us. We must decide which of our cultural luggage is essential and what is "excess." For, if we really seek education, we must leave behind the concept of "inferior" and "superior," the idea that illiteracy is synonymous with ignorance, that the absence of material comforts means lack of industry or just plain laziness.

Each person in the world believes that his way is the best way, and each culture selects out of many possibilities what it is that it will honor. It may be religion or art, technology or etiquette, but, whatever it is, the traveler must remove his cultural blinders to discover it. For, unless the traveler discovers what it is that a culture honors, the inner strengths, the beauties, the very life essence of its people will remain hidden from him.

Thus, while reading and study are pre-travel "musts," of far greater importance are the *attitudes* of the individual traveler. His cultural luggage should include self-awareness in terms of personal values and prejudices; recognition of the fact that man's needs the world over are the same, that he merely satisfies them in different ways; and, most important of all, sensitivity to the peoples of the world. To live confidently in today's world means sharpening one's feeling for others, a putting of oneself in another's place, developing an active concern for how other people live. Travel is one way of scaling down this complex, confusing world into smaller units we can grasp and understand.

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Design for Learning

Continued from page 19

off over a period of many years. This costs a little more but I think that it would be a wise expenditure.

JENNINGS: You have to have grandeur in your basic educational concepts. (And here I am not talking about school buildings.) I think in terms of what you anticipate the school experience to be for the child, in terms of adventure, intellectual, spiritual, emotional adventure. . . . Back of all this is the single crucial social question: "What kind of people do we hope will come out of these schools?" In other words, we are looking ahead and saying what educators often say: that the school has something to do about continually reshaping society, that the school must, in a certain sense take the lead in so doing.

HEFFNER: I still wonder, however, whether we are not really trying to fool ourselves here, by trying to reconcile the irreconcilable. Are we trying to reconcile our past history with our deep-seated realization that if we do not look for quality, if we do not look for beauty, if we do not seek the leadership which comes from these things, then we are lost? There is just no question about it. It seems to me that one of the troubles stems from the notion that we are truly omnipotent, that ultimately we can do all things. I do believe that Man can do all things, given the limitations of time and space. But I suspect that we are so wrapped up in that basic notion that I am afraid that we try too frequently to reconcile these ideas, instead of coming to grips with the problem that we reach when we say, "If we are going to look for quality and beauty *and* the things that are going to help us survive, then we must give up our concern with mere numbers. And that is why I think you are trying desperately to hold onto both ends.

JENNINGS: Are you hinting that one of the solutions to the problem is to say, "Well, let's give the highest quality education to this group which will give us the quickest and finest returns on our investment, in time, money, and creativity, and let us give a general education which will be perfectly adequate for all the rest who are going to lead push-button lives?"

HEFFNER: If you ask me if I pose the question as an advocate of the former, no!

JENNINGS: No, not as an advocate—I am saying that this in fact is one

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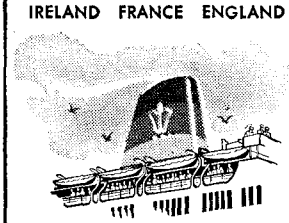

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of the easy solutions which we seem in fact to be making. The highest quality of education we are capable of providing we do in fact provide for some people. Some of it we do in the public schools. Some in the private schools. But what we can label as "best" educational practices and experiences we do not provide for the large masses. This is our continuing educational problem.

HEFFNER: And yet we know so much better. . . . The trouble is that by these procedures we lose so many of the late bloomers, the children who become intelligent too late. We lose so much potential resources of intelligence in this way.

SULLIVAN: That is true. This is what the School of Continuing Study in Chicago is trying to deal with. (The one Mr. Stone is designing a building for.) Mr. Heffner is more devilish when he doesn't play the devil's advocate. I am not taking the position of sneering at mechanization. We are not going back to the hand loom. The problem is that within the limits set down by the organization of society, what can we change and in what direction should we change? Is it possible to plan for change? . . . Now, I do consulting in the field of industrial design. I know that many times you can make good design just as cheaply as you can make bad design, and that you can design for human use. You can easily design badly because of a tradition of bad design.

HEFFNER: Don't you think that we have reached the point where simple, effective, and comparatively inexpensive design patterns can be selected to fit our needs?

WHAT IS A SCHOOL?

SULLIVAN: So many schools look like factories, undifferentiated. They have plenty of light and air, there is some clever geometry, but they don't say, "This is a school!"

HEFFNER: Yes, and Mr. Stone has said that a school should look like a school.

SULLIVAN: And not like a cathedral or a factory or a railway station. Well, part of the problem is a definition by all of us: "What is a school?"

HEFFNER: Of course, one answer is that in the future the school can be a television system. It could come to that.

JENNINGS: In many communities throughout this country the school has taken on the character of a community meeting place where many activities of a quasi-educational nature take place, everything from handicraft to discussion groups like this one, where also some

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specific kind of social and political instruction is carried on.

STONE: I like that idea very much.

JENNINGS: Then, more specifically, your school is that complex of buildings and programming which takes children through their childhood and adolescence and into adulthood and prepares them for the joys and duties in our society. . . . But whatever the school is in terms of buildings, programs and people, the school is also and above all else an idea.

CONTRAST IN ENVIRONMENT

STONE: Yes, the idea of environment as a school reminds me of an experience I once had. One summer I spent a couple of months in a little European town. One of my friends ran the local inn. This was a beautiful environment. Here was a man in modest circumstances who had achieved a good life. He was informed on artistic matters, especially opera. He knew all about the history of his country, its great artists and statesmen. And though he lived on a very modest scale he was fantastically happy, raising his children and living a meaningful life. Well, I had occasion to go directly from that frankly idyllic setting to one of our middle-sized cities. There I was greeted by one of the leading businessmen in the community. He took me to town in one of the longest Cadillacs I've ever seen. We talked over our affairs and then we had dinner together. Throughout the entire evening he, and the other members of the group, all successful, well-educated men, discussed their one big problem—it was the increase in the dues of the country club where we dined. I know that this simplifies the problem, but the contrast was so shocking between the European who had worked out a successful, cultivated, and satisfying life for himself with few modern advantages, while the leading citizens of a very modern American city were interested and concerned only with trivialities. Here again is the contrast in environment: on the one hand a beautiful pastoral countryside with exquisite surroundings and on the other, I regret to say, a rather typical industrial city, a hideous environment, a dull place, and also some very uninteresting people. Now, of course, I respond to this sort of thing as an architect, but because of my profession I do believe that the environment of these people in a large measure affected what the resulting man became.

HEFFNER: This matter of the transference of the quality of an object as a thing of beauty to the minds of those who live in its presence is really basic to our whole discussion.

SULLIVAN: And it relates to what Jennings was saying, too. You are using two sets of terms, two languages. First you talk about physical structures and then you describe inner psychological states. You are talking about the values a man has and holds, and about the psychological environment in which he lives. At the same time you have to also talk about the external, the physical world in which he lives. I think the educator is partly to blame for your country club complainer. The failure to develop taste comes from esthetic impoverishment in the classroom. The fundamental problem is to translate feeling states, in terms of values, into physical objects and activities. This is in part the role of the architect; in part, too, it is the designer's profession. It's the artist in each of us calling to all.

STONE: That's what I was trying to say with my story.

SULLIVAN: I am not selling the designer short, but a lot of bad design in buildings and in bath tubs is the result of people not being able to say what they want. Now I have to speak as a teacher too: I do think that this problem can be analyzed—this bringing together of the psychological values and the physical surroundings. And the most crucial testing grounds for this will be the new schools. For within these new schools we must teach values and we will be able to do this in part because the schools themselves will embody the design, the values we want to teach. It is very difficult to teach a sense of beauty in a basement.

FOOD FOR OUR SOULS

JENNINGS: I'll settle for something like this. I won't demand that all schools be the most beautiful edifices possible. I only ask that wherever possible let them not be ugly. In addition to this, I would ask what you have asked: that within easy reach of all children, of all people, there be some trophies to beauty; that while certainly there will be gladness within reach, there be also splendor.

STONE: I've often thought, in moments of despair, that we should accept the United States as a great factory, a great production thing, and be philosophical. After all, with the advent of the jets we could go to Chartres, as I do regularly, and store up a little food for our souls and not

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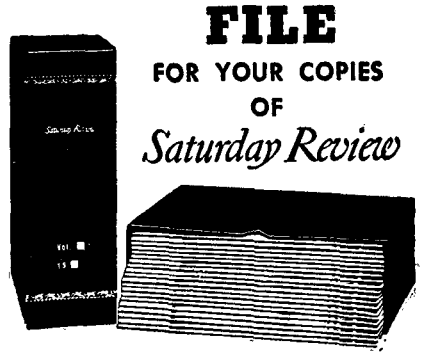

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try to get it here. But that's too defeatist an idea to indulge in. But isn't it true throughout history, as in Greece and Renaissance Italy, that there comes a revival of the things we are wistful for? Maybe we're just being impatient, maybe we should wait for another three hundred years for a resurgence of interest and a devotion to these worthwhile things.

SULLIVAN: I don't think that we can be passive. It won't "resurge" unless we give it a nudge.

JENNINGS: I have a feeling in my bones that the time is now, that we are on the verge of this necessary new age.

HEFFNER: That's what Adam said to Eve.

JENNINGS: I like what Bernard Shaw has Cain say to Eve: "You see things as they are and ask, why? I dream of things that never were, and ask, why not!" We'll always be chasing the golden apple. I think that we have an opportunity now, as we have had before, to do wonderful things. It's the challenge that always confronts us.

MASS-CONSUMPTION PROBLEM

STONE: That's a well-chosen image: the pursuit of the golden apple. You read of a Cézanne painting with apples in it selling for almost a quarter of a million dollars. There is a fantastic interest in the arts right now. Maybe, as you say, the day is here. We're in for a great Renaissance.

JENNINGS: Look at the mass consumption of recorded music and art reproductions in this country.

SULLIVAN: What is important here is that someone had to make a decision to offer this stuff.

JENNINGS: Yes, and we mustn't be snobbish about the increasing interest in home decoration. Some of this is done with the most ghastly kind of taste, but at least taste is something that we are aware of. We are literally trying to learn, and in the schools we do try to teach this. Many of the so-called "frill courses" are directed toward esthetic experience. This is surely evidence of budding renaissance thinking.

HEFFNER: A salute to the cultural revolution in our times!

SULLIVAN: I have a point I'd like to make on that: that out of the Enlightenment and its intellectual experience came the Romantic movement. Out of the Romantic movement came the utilitarian impulse. . . .

HEFFNER: At least they followed each other.

SULLIVAN: I think that there was a dialectic there. We are in a very touchy situation now where we have the experience of living in an entirely new type of economy—this economy of abundance—and that we know now, as we have never known before, what it does to people. If we are on the brink of a renaissance, it is because we have the material power, we know the peril of our situation and we are ready to do something about it. I think we have the conditions for a renaissance and that we should state its goals clearly.

JENNINGS: Well, a renaissance is not something that just happens. There must be an almost violent reaction against certain conditions. One such condition is certainly the conformity we make so much of. We are very much aware of the pressures and the virtues of conformity, too. I think that there are enough of us who are eager to be disturbed, who want to see what the possibilities are, who are willing to accept challenges. They want to see how far we can push the limits of cultural achievement. How can we mesh our cultural perspectives with our fabulous technological capacities?

SULLIVAN: In education we are going through this crisis not only in terms of the outside environment, but in the new ways we think about it. So many things are happening in education at the moment that it is the most flexible institution we have for utilizing new design ideas. We know that there is going to be a lot more school building; we know that we are going to have to reshape our tools, equipment, and methods to live in an atomic, automated space age. So the field of education is particularly sensitive to the renaissance opportunity.

RESPONSE TO SURROUNDINGS

STONE: It seems to me that we need the phenomena of Presidents like Washington and Jefferson. Maybe their roots were so recently and so deeply in the British Empire, maybe that explains their conduct. But they were truly well-rounded individuals. Their response to their environment makes them special heroes to me. Men like Washington, for instance, could have a vision of a city like Washington. He actually implimented the plan and there it is today, a living city, a monument to his wishes. Jefferson, too, aspired to find ways of enhancing his environment. The University of Virginia is his contribution. But I haven't seen any thread of great interest in any of our succeeding Presidents with the exception of Theodore Roosevelt, who was interested in everything.

HEFFNER: How would you define

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Washington and Jefferson's interests is these matters?

STONE: Well, Washington was a professional surveyor, as I suppose most men who owned land in those days had to be. And Jefferson was an amateur architect with a great interest in Andrea Palladio, the great Italian Renaissance architect, who was his hero. They were both what I should call well-rounded, cultured people. You don't encounter these in any recent political history. But I wistfully hope that Nelson Rockefeller will ultimately be President of the United States. I don't want to make this a political platform, but he is a vital man, interested in all fields of endeavor, art and all the things of cultural consequence. Maybe that's what we need, really topflight leadership in all the things that are worthwhile.

HEFFNER: I think that this is implied in all that we have said; we need topflight leadership in all fields more than ever before.

SULLIVAN: And wide-spread consciousness too.

HOW TO GET MONEY?

STONE: I think that Fulbright has done a lot too. He has set up these exchange scholarships which didn't cost our government the money we would have lost anyway. He has sponsored a great cultural center in Washington . . . You know, it's a sad commentary that little countries like Belgium have fine national theatres and we don't even have a good theatre in Washington. There is an urge for this sort of thing. I talked with some people in Englewood, New Jersey, who wanted to build a little theatre. I suspect this is true of many communities throughout the country. But the problem is how to get money for it. Why can't the government lend them money at very low rates of interest? These are people with worthwhile educational aims.

SULLIVAN: Let's underscore that. That is a suggestion for financing and backing bonds. With government guarantees, they should be able to get very favorable rates of interest. It would be a tremendous thing.

STONE: That's all that I'm asking, that the government guarantee them.

SULLIVAN: I think that it would bring the interest rates down considerably.

JENNINGS: I would like to use the time that's left for each of us to make an attempt to respond to the discussion as far as we've taken it. Let's consider some general suggestions. What can we say to educators about design commitments, both in terms of what they mean for the child in the classroom and how

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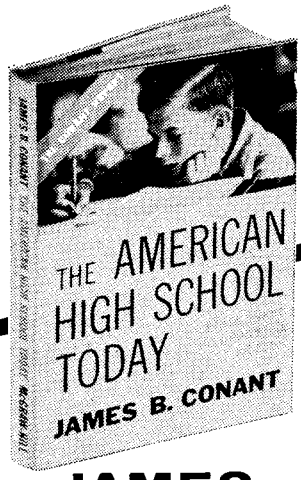

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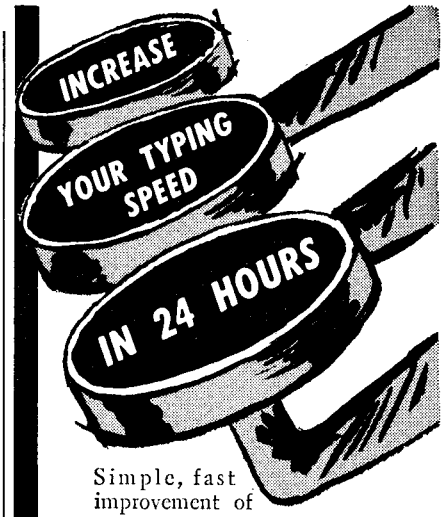
they affect the whole problem of providing education with the best facilities, tools, and equipment.

SULLIVAN: Tell teachers to start by thinking about design as a constant process. And then seriously ask the question, "What is the ideal building for us?" Ask them to clarify their educational goals in a way that would be translatable into architectural and technical objectives. Ask them to be sensible when they request a building or a tool design, to specify what the function of these things is to enhance the psychological conditions for teaching as well as to improve the physical care and housing of the students. And let them suggest that any time an architect or other designer submits a plan that he explain to them the way in which he worked it out and in what manner this plan will enhance the feeling for beauty, warmth, and the fostering of the teaching and learning process.

HEFFNER: I would certainly go along with what you say, but, strangely enough, I would caution that these ideas not overwhelm anyone, the teacher, the administrator, the student. By this I mean that we often get too involved in the problem as a problem. What we have talked about is something very general, something of overwhelming importance to every aspect of education and living. I would like to go back to what we have called the capacity to be inspired, the capacity to find within ourselves and in the world around us that greatness that brings out greatness in others, the greatness man is capable of. This has to do with the whole of education, with the world of art and ideas. This goes beyond the construction of schools and the design of teaching tools. It would be tragic if in these areas we become guilty of mass thinking. This returns us to the old injunction—balance above all, balance and understanding of what we are doing and where your ideas are leading you. . . .

STONE: I like the idea of the school becoming the cultural center of the community. Fortunately, it has been agreed that education doesn't stop at graduation. I did a Fine Arts Center in a remote village in Arkansas. It was actually a university town. This center had teaching facilities for painting, sculpture, and music, as well as the theatre and architecture. You see, it ran the whole gamut. It was interesting to me to see how much was available in the way of traveling exhibits, of painting and sculpture. All this was done on a very limited budget. In this way a town of some fifteen



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thousand had a wonderful cultural center. It provides that refreshment for the soul about which I was talking.

COMMUNITY MAGNET

JENNINGS: As you were talking of the arts center I was thinking too that this is a function almost any school ought to be able to perform. Just by virtue of the school being where it is and what it is, it would attract and be hospitable to all of the resources about it. For example, when any teacher had need of a traveling exhibit from industry, such an exhibit could be readily found and a proper place provided for its display and use.

When a teacher needed a specific film at a certain time it would be available. I mean a film genuinely appropriate to the learning and teaching process going on at a particular time. This would mean further that the teacher would be able to call upon the resources of both educational television and commercial television when either was useful. In short, it would mean that the school would be at the focus of all its community's resources. It would mean that all the fabulous instruments and tools of our society would be easily accessible to the educator.

HEFFNER: In a curious way I think that you too are saying that the school ought to be neutral. Like a television or a movie screen, it will show forth what is put upon it.

SULLIVAN: No, the school can never be a passive agent. It has to enhance, to discriminate and interpret experience.

HEFFNER: What I mean is really that. The school should put its emphasis upon the values and the uses to which society's instruments can be put. It should not merely be a mechanical model of its society.

THE MARCH OF WISDOM

JENNINGS: It must have the capacity to attract beauty to itself, and wisdom too, and pass these on to its students.

HEFFNER: So we're back to the functional school.

JENNINGS: I'll accept that, but I will insist that functional in this sense means a kind of beautiful simplicity that is adaptable to any need. I do not mean an architectural monument but I want a place that is hospitable to all the beauty, all the skills and all the talent that can contribute to the improvement of the human condition.

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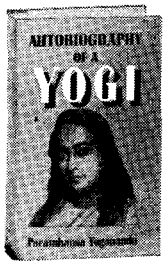

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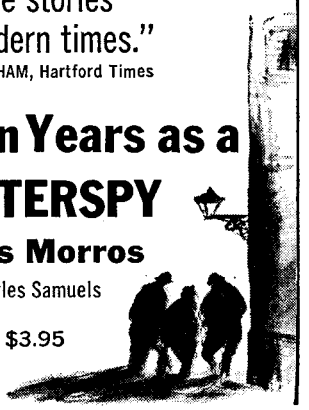

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Fakes and Frauds

Continued from page 16

sons in battle, is probably the most marketed of counterfeit Lincoln documents. Almost every Lincoln and Civil War scholar is agreed on its falseness; the original has never been found but a copy was printed in a Boston newspaper in 1864. One of Lincoln's secretaries, John Hay (who later served as Ambassador to the Court of St. James and as Secretary of State under Presidents McKinley and Theodore Roosevelt, and the grandfather of the present Ambassador John Hay Whitney) in 1904 wrote: "The engraved copy of Mr. Lincoln's alleged manuscript, which is extensively sold, is, in my opinion, a very ingenious forgery." There are those students of Lincoln today who maintain that Hay, not Lincoln, wrote the original letter to Mrs. Bixby.

When in 1917 Gilbert A. Tracy published his fine compilation of "Uncollected Letters of Abraham Lincoln" he unwittingly included four letters in it that were proved to be not genuine later. The most interesting one which Tracy printed, without knowing that it was unauthentic, was one presumably penned by Lincoln to Alexander H. Stephens of Georgia, with whom he had once served in Congress as a fellow-Whig and who was destined to be Vice President of the Confederate States of America. In this written message to Stephens, dated January 19, 1860, Lincoln made pertinent remarks on politics and the explosive North-South sectional controversy over slavery extension. In 1928, Dr. Worthington C. Ford of the Massachusetts Historical Society exposed the lack of authenticity of the Lincoln-Stephens epistle.

Emanual Hertz, too, unintentionally put some forged letters into his two-volume biography, "Abraham Lincoln: A New Portrait," brought out in 1931. The most obviously spurious letter in it was the one in the second volume of Hertz's work in which Lincoln wrote the so-called "St. Marie Brass Band & St. Cecilia Society": "I will tell you *Confidentially* that my greatest pleasure when taking a rest after splitting rails, was to play a solo on the jew's harp." Another faked letter in Hertz's life of Lincoln was one allegedly written back in 1853, when he was only a state-wide lawyer and Whig leader in Illinois, to the Italian scientist, Macedonio Melloni.

Lincoln's words to Melloni, made up by a person never identified, had an interesting history. They were first published in Benito Mussolini's *Popolo d'Italia* in April, 1920, two years before Il Duce's "March On Rome," in anticipation of Italy's action in bringing up her territorial demands on the Adriatic region before her World War I allies at the about-to-be-convened Rome conference. The letter was reprinted in the *Philadelphia Public Ledger* during the following month of May. In it Lincoln, the citizen and political leader of Springfield, Illinois, was made to favor Italian unification and predicted that Rome would become the capital of a future United States of Europe. Then this alleged letter by Lincoln to Melloni dropped out of sight for a while, only to reappear in a Bologna publication during 1928. Three years later, in 1931, it was reprinted in an Italian historical journal of some standing, *Ressegna Storica del Risorgimento,* with the brazen claim that it had originally been translated into Italian by the celebrated Italian mid-nineteenth-century patriot, Mazzini. At that time it was denounced as a forgery by both American and Italian scholars.

The ghost of the Lincoln-Melloni letter, however, died hard. By 1942 Mussolini's Fascist government propagandists, laying permanent claim to French-owned Corsica for Italy, broadcast to that island's inhabitants: "Corsica has always been Italian. Even Abraham Lincoln sent the famous letter to the Italian patriot Melloni in 1853. . . ."

THE most intriguing hoax of Lincolniana was that in which the *Atlantic Monthly* editor was victimized.

In 1928 a woman who called herself "Wilma Frances Minor" convinced that editor that some weather-beaten love letters she produced were actually those that passed between Lincoln and Ann Rutledge while he was an obscure member of the Illinois legislature during the 1830's, almost a century previous. Miss Minor claimed that her mother obtained the precious papers from one Frederick Hirth, who had gotten them from his sister, Elizabeth Hirth, who had been given them by Sally Calhoun. Sally had allegedly received them from Matilda Cameron, a friend of both Abe and Ann. They were printed in the *Atlantic Monthly* from December, 1928, through February, 1929, under the title, "Lincoln the Lover." The greatest American and the romance that he was allegedly never to forget—it was sure-fire for the public.

Upon publication of the Minor collection of Lincoln-Rutledge letters, a storm of protest descended from the Lincoln scholars, who unqualifiedly pronounced them fakes of the first order; rank forgeries, that was all. The most devastating and thorough job of analysis and proof was done by Paul M. Angle, then executive secretary of the Lincoln Centennial Association of Springfield, Illinois, a scholar who was to have one of the most distinguished careers as an author on Lincoln. The *Atlantic Monthly* editor finally was convinced that he had been tricked and as quietly as possible discontinued publication of further installments. Miss Minor dropped from sight.

Two years after the *Atlantic Monthly* experience, in 1931, some strange Lincoln autographs were offered for sale on the market. They were represented as documents preserved by a former coachman of Mrs. Lincoln. Upon investigation by qualified specialists, it was found that these papers completely lacked authentication, and the prospective seller vanished quickly.

One of the shrewdest forgers of Lincoln and other documents in recent years was a man who went by the alias, "Joseph Cosey." He had been an itinerant printer in Iowa who had come East and found a congenial environment on New York's Bowery.

Cosey obtained aged paper from various sources and was lucky in unearthing a supply bearing Monnier's 1851 water-mark and of a blue color identical with the paper on which some of Lincoln's legal documents were written.

Cool craft characterized Cosey's methods of marketing his Lincoln and other manuscripts. He never said that he was offering a Lincoln, or a Poe, or a Benjamin Franklin. He simply presented the document with the remark that he had found it in an attic or cellar, and knew nothing of its value. He would often add such remarks as, "Do you think it is of any interest?" Or, "What'll you give me for it?" Thus did Cosey shunt the responsibility over to the dealer or prospective buyer.

Dr. Roy P. Basler, Mrs. Marion D. Pratt, and Mr. Lloyd A. Dunlap, editors of the authoritative eight-volume "Collected Works of Abraham Lincoln," published in 1953, concluded in their preface: "The number of Lincoln forgeries is increasing each year, accelerated by the large demand for Lincoln autographs and the high prices which the market brings."

As Lincoln continues to grow in stature and prestige with the passing decades, and as much more space will be given him this season, it is just as probable that the forgers and manufacturers of spurious documents concerning him will continue to operate as extensively as ever.

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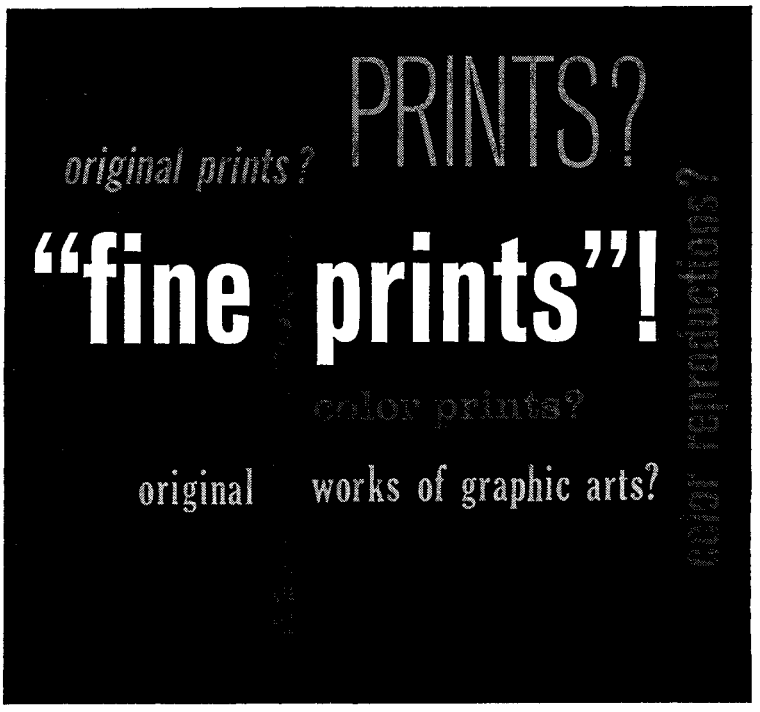

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Education

Continued from page 27

We need to inquire into the nature of the relation of man to his fellows, of the origin and nature of human values, and particularly into the meaning of the intellectual revolution which has given us the new dimensions to truth.

Part Two carries the investigation of the varying attitudes toward man, nature, and society into the education process. One group sees education as the "Reproduction of the Social Type," in which the school adjusts the child to existing and generally accepted institutions. Another believes that the school must assume the function of reforming the social order. A third sees the school as the place where "utopian social goals" ought to be propagated, and the fourth envisions the school as the experience which will "discipline individual character for participation in the democratic processes of social reconstruction."

It is proposed that the child be disciplined in the skills of examination, questioning, acquiring information, and decision making. One of the methods of accomplishing this is the full and serious invitation to children to participate "in a continuous cooperative study and reconstruction of the conditions of life." Such a belief is the practical extension of the essences of the democratic family of today's America, in which children do indeed participate in the making of many decisions.

Vern Sayers and Ward Madden have at least begun to pry open the lid of an inward-looking eye which America had better develop if we are to forestall the hasty sense of inadequacy and powerlessness which is turning us into a "led by the nose" citizenry. Their book is therefore more than an introductory text to the philosophy of education. And, finally, it is written in a style that discards, wherever possible, the obscure and fuzzy terminology of professional educators, so that its ideas emerge clearly enough for the noneducator to absorb.

Controversy's Favorite Philosopher

***"John Dewey in Perspective," by George R. Geiger** (Oxford. 248 pp. $5.50), pinpoints the misunderstandings that have grown up about the philosophy of one of the titans in educational and social thinking. Ernest Nagel is John Dewey Professor of Philosophy at Columbia University.*

By Ernest Nagel

JOHN DEWEY was undoubtedly the most vigorous and best-known philosophical advocate in America for extending the logical method of modern experimental science to moral and social problems. His analyses of that method, and the naturalistic interpretation of human experience he presented as the comprehensive foundation for those analyses, won him a large following. But, unlike the views of most academic philosophers in this country, Dewey's ideas had an audience not confined to his professional colleagues. They had a profound impact on educational theory and practice, they affected psychological, economic, and legal thought, and for some two decades they influenced the general climate of public opinion. In consequence, Dewey was widely regarded as the philosopher of the common man, and as the foremost spokesman for liberal democracy construed as the method of scientific intelligence in action.

Even during his lifetime, however, Dewey's naturalistic liberalism was bitterly rejected by those who see only sinful pride in reliance on scientific reason as the instrument for ameliorating human ills, as well as by those who cannot stomach the democratic implications of a genuinely liberal social philosophy. These hostile winds of doctrine have become more powerful and indeed even intellectually fashionable since Dewey's death eight years ago. His confidence in the power of human intelligence is currently characterized as "naïve" by influential "advanced" thinkers; his conception of the human good as the creative development of individual capacities is condemned by a growing number—who preach the virtues of humility and submission—as nothing but the expression of undisciplined human arrogance; and his educational theories are widely claimed by scandalously irresponsible critics to be the real source of the shortcomings of our schools.

Accordingly, although Dr. Geiger (who is professor of philosophy at Antioch College) conceived his present book as a contribution to the celebration of the centenary of Dewey's birth this year, his warmly sympathetic and eminently readable interpretation of Dewey's thought has more than a purely commemorative function. The book is not an explicit polemic against these latter-day critics of Dewey, nor even against the fashionable obscurantisms of the day. Nevertheless, Dr. Geiger has the current intellectual scene obviously in mind. He succeeds admirably in showing how grossly Dewey's philosophic ideas are frequently misrepresented, how baseless are the accusations that Dewey's educational ideals are the root of our educational failures, and how intimately the prospect for a humane technological civilization is dependent on the cultivation of the scientific temper of mind for which Dewey was a crusader.

Dr. Geiger rightly centers his exposition around Dewey's conception of human experience as the product of interactions between organism and environment. Man is therefore not a stranger in an alien world, but is "continuous" with the rest of nature. However, although the human environment has stable features, it also possesses precarious ones. Reflective thought is in fact a response of the human organism to tensions in experience, and the function of thought is to reconstitute experience through informed action so as to eliminate such strains. Accordingly, it is through the use of the method of intelligence that men can achieve a mastery of circumstance which enables them to satisfy their needs and develop their powers. These are the themes Dr. Geiger explores and illuminates by exhibiting their relevance to problems of moral choice, social readjustment, and educational practice.

Although Dr. Geiger is an avowed admirer of Dewey, he is not an idolater, and he recognizes difficulties and inadequacies in Dewey's thought. There are, to be sure, debatable issues in Dewey's philosophy he does not mention. But those he does note he discusses honestly; and if his attempts to resolve them in Dewey's favor are not uniformly convincing, it is not for lack of careful argument on his part. He certainly succeeds in making clear that despite their familiarity the fundamental ideas of Dewey's philosophy are still vital and challenging, and are still relevant to the problems confronting our age.

LITERARY I.Q. ANSWERS

1. 1938. 2. 1953. 3. 1948. 4. 1949. 5. 1921. 6. 1932. 7. 1947. 8. 1954. 9. 1907. 10. 1951. 11. 1955. 12. 1930. 13. 1911. 14. 1929. 15. 1952. 16. 1936. 17. 1950. 18. 1925. 19. 1928. 20. 1923.

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Fiction

Continued from page 29

reader is always a jump or two ahead of her) and how she responded to that discovery. Stretched on the rack of conscience, she tried desperately at first to believe the best of Colum, and after that she fought to live with her knowledge of the worst.

The upshot of her mental and spiritual turmoil must be discovered by Mr. Hartley's readers for themselves; it should not be revealed by a reviewer. But it is not unfair, I think, to put one's finger on the thesis that may be found at the core of this most entertaining novel. The author is saying, unless I misunderstand him, that it is possible to come to good through evil; that even the Devil may sometimes play a beneficent part in the drama of salvation.

However, one need seek no thesis in "My Fellow Devils" to find it fascinating, absorbing, provocative of thought, and, in many of its parts, delightfully amusing. Colum is a most engaging rascal, or devil; Margaret a most womanly woman.

SUNTIME ISLE: A typical upper-brow summer resort island is the setting for Sue Kaufman's first novel, **"The Happy Summer Days"** (Scribners, $3.95). The title is a wry comment on the story of a closely-knit group of friends who spend their summer holiday together on the island. The novel is a subtle social satire on the folkways of a collection of bright, attractive people: an architect and his family, a zany producer and his wife, an artist, and a bachelor architect, who go "togetherness" one better by being together not with their families, but with each other.

The satire of their "togetherness," with its prescribed patterns of beach life, parties, and conversation, reveals the characters for what they really are, a clique of likable but fairly deluded dilettantes. The core of the story involves Anne and Tom Russell, their two young daughters, and their summer baby-sitter, Kathy Albert. Ostensibly the prototype of a happy young family on the scent of success, they are actually quite miserable. Anne, once a promising art history major, feels gypped that she has only one degree, and Tom is guilt-ridden that he has kept Anne from fulfilling her girlish dream of being an art historian. Kathy Albert is a lonely, spoiled product of a broken home. Fifteen-year-old Kathy, who hears, for the first time, a wife refer to her husband as a bastard and pour out her hostilities toward him to a bachelor friend, mistakenly decides that there is serious marital difficulty between the Russells. As the web of misunderstanding is untangled, Katherine emerges wiser, and Tom and Anne begin to reject their delusions.

Sue Kaufman has created, in the estranged artist wife of a writer, Polly Logan, her most sympathetic character. Polly, in the midst of her psychoanalytical upheaval, growing in quality and fame as a painter, desiring and rejecting her husband, wanting and shunning the ways of the group, keeps enough distance to see the compulsive sociability of her friends for what it really is. She can't bear to "stretch beneath the racking sun alongside them all, listening to the desultory chatter, or worse, those amateur analyses of whomever wasn't present at the time."

Although most of the characters of Miss Kaufman's narrative are essentially slight, she has developed them fully. Moreover, the story of their collective and almost total inability to face their looking-glass selves is very deftly handled.

—Mary Sullivan Simons.

Criminal Record

THE HOODS COME CALLING. *By Nick Quarry. Gold Medal.* 25¢. Jake Barrow, Chicago ex-eye, goes to New York to buy agency; buys big trouble first, including ex-wife's corpse (which goes for ride); racketeers (mostly old school pals), hijackers, pluguglies, and their female camp-followers abound; lady cop also present. Fast-moving toughie.

DEAD TO THE WORLD. *By Stewart Sterling. Lippincott.* $2.95. Gil Vine, security chief in swank Manhattan hostelry, toils to save good name of slain waiter; defenestration also practised; excellent air of authenticity; regular cops tough but good; pace generally right smart. First-rate.

EMERGENCY! *By Norman M. Lobsenz. David McKay.* $3.95. Full treatment of Emergency Service Division of New York City Police Department (escaped boa constrictor, stalled elevator, water-main break, plane crash, psycho on subway tracks, child's lip caught in toy, etc.); crime angle important. Job is among best in recent fact field.

—Sergeant Cuff.

Teaching of Man

Continued from page 30

the Iron Curtain might be vaporized by a two-way nuclear holocaust. That represents a catastrophe we might avoid. There is a different and more deadly time bomb ticking away a thousand times a second as each child is born, as any grain of wheat dies parched on barren ground. So many people are born to stay alive today; so much food is grown never to be eaten; so little power is used to light the darkness.

What magic machine can we make that will help us get information quickly enough to recognize a brother? How can we program an electronic brain to help us make wise choices on the basis of love and longing? What instruments can we devise to record the ebb and flow of beauty? What design shall we elaborate to include our aspirations, our necessities, and all those precious failures that make each gain a miracle of creation?

The teacher must have the tools and material and design. The tools are easy to get. The material is inescapably present. Only the design is elusive. And yet only in the design is the teacher fully realized.

Schools are crowded. Budgets are restricted. Classrooms are scarce. Segregation paralyzes the educational lives of children in many of our proudest cities. Know-nothing critics and supporters of pedagogical creeds strive to out-sneer each other. The Federal Government responds with seeming reluctance to the needs of the states. Some local school boards are still nothing more than political barricades. And across the land, flaunting their dead-white banners, defenders of private moralities soil books with their dirty minds.

All this is true, and still the teacher toils; under whatever limitations, articulate or silent; conscious of his dedication or unaware of his commitment. But this he knows: children do not just grow up! They must be taught how to grow, with mind and sense responsive to their possibilities. And the teacher needs the tools for that teaching; tools powered by the will of the society itself. For nothing that we have done so far can equal what we must now achieve. One generation must move the social distance we have come from the banks of the Nile; one generation to translate into action the sacred words of brotherhood we have scarcely learned to spell. One generation . . . and the teacher.

—Frank G. Jennings.

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KINGSLEY DOUBLE-CROSTIC NO. 1299

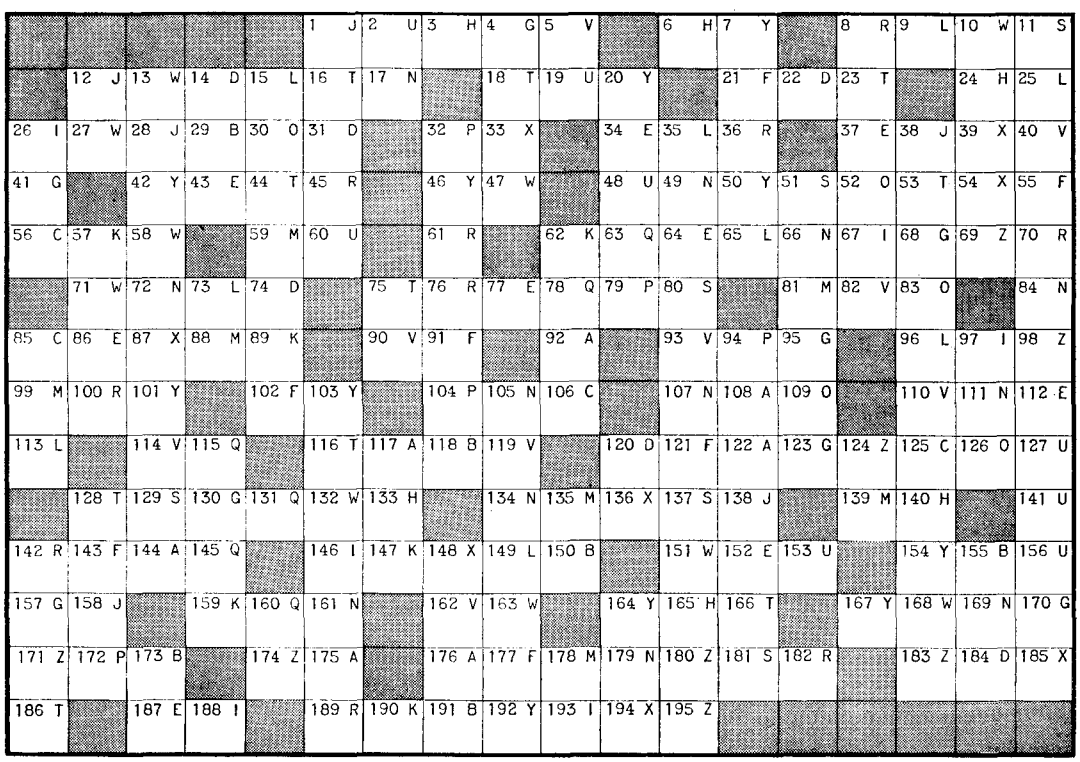
Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Ancient Indian kingdom, S of the Ganges, scene of much in life of Gautama Buddha.	176 92 122 117 175 108 144
B. Lady Chatterley's lover.	155 191 29 118 173 150
C. One of the four physicians who signed the Declaration of Independence.	106 85 56 125
D. Despite that.	120 74 14 184 31 22
E. Said of the ball, puck, etc., in a game, which is "dead" (3 wds.).	187 152 34 43 112 86 64 77 37
F. The negative meaning of a theater's "S.R.O." (2 wds.)	91 121 102 143 177 21 55
G. Wasps' nest, or the colony inhabiting it.	4 123 41 170 68 130 157 95
H. Xerxes' mother; nickname of the bossy Duchess of Marlborough (1660-1744).	165 6 140 24 133 3
I. Soapsuds.	146 26 67 193 97 188
J. Scene of assassination of Philip of Macedon, 336 B.C.	158 28 138 1 12 38
K. Brilliant Brazilian woman pianist (contemporary).	159 147 62 190 57 89
L. Specifying the characteristic distinguishing *Bradypus* from *Choloepus* (comp.).	73 35 15 65 149 25 9 113 96
M. Within the line of a vessel's bulwarks or hull.	99 139 59 135 81 178 88
N. Tendency of clover leaves, etc., to assume "sleeping" positions at night.	66 134 84 161 111 107 179 105 169 72 17 49
O. One who finishes (some piece of work).	109 30 83 126 52
P. Illiterate-sounding plural, properly used in stage lighting.	104 32 94 79 172
Q. Excessively adorned.	160 78 131 63 145 115
R. The verge of being without means, health, self-control, or the like (2 wds.).	142 61 100 8 36 45 76 182 189 70
S. Newly; again.	51 11 137 181 80 129
T. Member of a tribe given to decapitating their enemies (comp.).	75 23 18 166 116 44 186 128 16 53
U. Impellingly exigently.	156 127 141 48 19 153 2 60
V. Dutch organist, early 17th cent., first composer to give independent part to the pedal; his form of fugue followed by Bach.	162 114 119 5 110 90 82 93 40
W. Lyric advice to "Winsocki" (2 wds.).	151 168 13 132 10 47 58 163 71 27
X. Bird life of a region.	54 148 87 33 194 136 39 185
Y. Abandoned sweetheart of popular song (2 wds.).	101 7 164 103 20 154 167 46 192 50 42
Z. Break up into divisions.	195 174 98 183 171 180 69 124

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 12 of this issue.

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MUSIC TO MY EARS

Callas in "Il Pirata"—Strasfogel

THANKS to Rudolf Bing, New York music lovers have a clearer idea of the sumptuous talents of Vincenzo Bellini, and particularly of his "Il Pirata," than they have had for decades, or perhaps ever. This was not due to his initiative as producer, but to his banishment of Maria Callas from the Metropolitan, which enabled the American Opera Society to organize a performance around her in Carnegie Hall.

Inasmuch as that possibility only presented itself in November, it might be assumed that the performance was "improvised" rather than organized. Not so at all. With Nicola Rescigno not merely firmly in command but actively energizing the ensemble, and an able complement of Italian and American singers surrounding her, Miss Callas imparted qualities to "Il Pirata" that were close to best current standards both of Carnegie Hall and the opera house. Stage action was practically absent, but some spare, artful maneuvers by Miss Callas in the role of Imogene provided the fusing force for the desirable interaction of character.

These, to be sure, are no more than Type 3A of standard operatic construction: the girl who marries, under duress, in the absence of her true love, and arrives at melodic madness when the lover returns, kills the husband in a duel and is himself condemned to death. However, one would not suspect "formula" from the music with which Bellini ennobled this tale. Even by the measure of "Norma" (which it anticipates by several years) this is a score of remarkable flow and variety. The melodic language may never attain the unearthly beauty of "Casta diva," or "Mira Norma," but it makes some eloquent statements in its own character of more human passion than is appropriate to the druids and priestesses of his masterwork. Moreover, the orchestra has an almost incessantly active part, and the choral writing is also of high excellence. Certainly it stands in a direct line of descent from Rossini to Donizetti to Verdi, though the latter rarely dared to write anything so difficult for the soprano voice as Bellini's Imogene.

AND, of course, that brings us to the heart of the matter, for without a singer of Miss Callas's special endowments and acquired resources, "Il Pirata" would founder on Imogene's first entrance. Made from her place on stage (where she had been sitting for twenty minutes or so while the overture was played, latecomers seated and the first scene disposed of) it put her to the test of an unaccompanied recitative in cadenza form, followed by an aria rising to a top D. Her voice was hardly loose, at this point, but it was all fervor and solidity. Much could be made of the extremes of range with which she coped impressively well, but there was much more art and expression in her finely controlled delivery of the legato line and its embellishments, in her sense of the tragic accent appropriate to the words and their meanings, and the kind of spell she casts with a covered sound as against an open one.

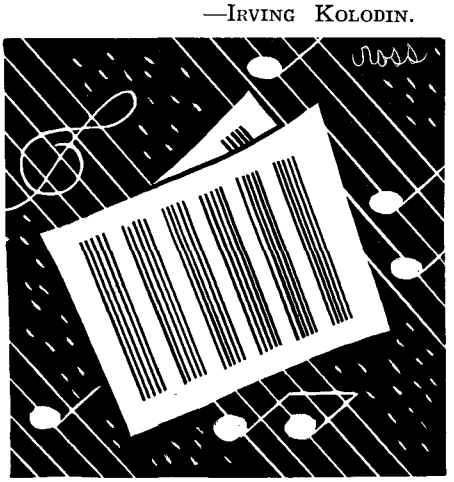
Throughout Act II and coming to a proper climax in the final "Mad Scene" (which she sang alone on a darkened stage in a spotlight) Miss Callas disposed vocal powers not previously at her command in New York. The pleading "Tu m'apriasti in cor ferita" (with her husband, Ernesto) was an example of warmly colored cantabile singing (in a Mozartian vein), which attested her ability to make an emotional appeal without bravura or other exhibitionistic devices. To labor the superb delivery of the "Mad Scene" is hardly necessary. For visual effect, Miss Callas deployed a wide stole of floor-length silk (a deep raspberry red in color) which served as scarf, drape, or cape to accent position and posture.

FOR all the difficulty of Imogene's music, "Pirata" was devised as a showpiece for Rubini, whose high counter tenor has no contemporary equivalent. Piero Miranda-Ferraro, who undertook the returning "pirate" Gualtiero, has a fine sturdy voice with a top brilliance recalling the early Bjoerling. He does not, as yet, have all the refinement the role requires, but it was singing of sonority and security that he provided. Costantino Ego made a success of his American debut as the baritone husband, and Regina Sarfaty marked herself for future attention in the mezzo music of Imogene's maid, Adele Glade Peterson as Itulbo and Chester Watson (hermit of this operatic seacoast) completed an ensemble of individual competence and combined quality. A rising tide of approval from a large and not entirely uncritical audience terminated in a siege of applause from which the principal participant eventually withdrew under cover of darkness when the stage lights were extinguished.

For those who contend that a critical "double standard" is indulged by some who overlook blemishes in the art of Callas while rigorously demanding perfection of others, it should be noted that her shortcomings are measured in terms of the unconventional and the inaccessible, those of others in terms of the conventional and easily accessible. To achieve perfection in a part of this kind, a singer would have to be born with exceptional talents, reared in a school long since forgotten, and devote herself exclusively to such music. Miss Callas has the talent, but she has had to improvise the school, and of course has dabbled with a vast variety of other things from time to time. Sometimes what she presents of a bygone art is seen dimly, as through a glass, but it is to her enduring credit that she has enlarged prevailing ideas of what the female voice can do, and has bared the aspects of character, emotional projection and dramatic credibility long overshadowed by the blinding light of mere vocalism.

A WEEK of opportunity for Ignace Strasfogel found him in charge of two Metropolitan productions usually directed by Dimitri Mitropoulos, whose illness will keep him inactive for some time to come. A practised hand at both "Eugene Onegin" and "Vanessa" (in whose preparation he had considerable part) Strasfogel revised the results somewhat in the direction of more latitude for the stage personnel, less prominence for the orchestra. The outcome imparted new values to "Vanessa," generally, and to Miss Steber's Vanessa in particular. It struck me as vocally more relaxed, the enunciation cleaner. This "Vanessa" (in which Clifford Harvuot was the doctor) was heard by an appreciative audience with a larger complement of standees than its predecessor.

—IRVING KOLODIN.



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MID-MONTH RECORDINGS

Le Jazz Hybrid

By OLIVER DANIEL

"THE arts have always traveled westward," wrote Benjamin Franklin, "and there is no doubt of their flourishing hereafter on our side of the Atlantic." To have observed a reverse flow would have delighted Franklin indeed. But it was the serious musicians of Europe, not America, who in Columbian fashion discovered our popular or vernacular music. Curiously, as a young nation we have always decried our native musical expression—particularly in the popular field. We have usually been embarrassed by ragtime, minstrels, cakewalks, jazz, swing, bop, country and Western, rock 'n' roll—and whatever new names we give to variations on the native product. Depending on their currency, they have always been trounced when new; sanctioned and even honored when sufficiently seasoned. Jazz is now accepted seriously even by universities, and extolled by some of the clergy.

New Orleans-born Louis Gottschalk, whose orientation was essentially European, titillated the more effete circles during Chopin's day with borrowed bits of Stephen Foster in his "Banjo" and Creole pre-jazz effusions in his "Bamboula." But the records show he was more honored in Europe than at home.

Among the Europeans who toyed with American rhythms, I like to think Brahms was first. His Capriccio in B minor may be one example (musicologists may howl in vain). And, of course, there was Dvorak. Debussy was next. His "Gollywog's Cakewalk" dates from 1908, and his "Minstrels" from 1910. Supposedly on Armistice Day, 1918, in Switzerland, Stravinsky completed his "Ragtime"; Hindemith in 1922 wrote his "Shimmy and Ragtime"; Milhaud heard the Billy Arnold band in London in 1920 and his "Creation of the World" followed. While the last-mentioned still delights, the Hindemith and Stravinsky works seem dull, dated and spastic, particularly in the recently issued performances by pianist Leo Smit ("The Masters Write Jazz," Dot DLP 3111).

Ives, Riegger, Copland and Antheil were among the first American composers to give serious consideration to indigenous jazz. Copland's "Music for the Theater" is still fresh and bright in several recorded versions. Riegger's "Triple Jazz" of 1923 has never been recorded, nor Ives's wonderfully chaotic "Central Park in the Dark" (a minor masterpiece). In these instances the jazz elements figured in the works of "serious" composers. Gershwin was perhaps the first to reverse the process as a "pop" composer coming to the symphonic fold.

Gunther Schuller — "A remarkable capacity to cope with both aspects."

At this point, however, there is a busy traffic in both directions. Brandeis University commissioned six composers to write jazz works for its 1957 Festival and the resultant works, recorded by Columbia ("Modern Jazz Concert," WL 127), form a fascinating combination of approaches by both serious and essentially jazz composers. Gunther Schuller, who conducts most of the works hereon, remarks knowingly in the liner notes: ". . . so rapid has been the progressive intermingling of influences in the jazz and non-jazz fields, that there exists now a nucleus of musicians—albeit still limited in number—who can combine the ability to read 'far out' twelve-tone scores with that prime requisite, the life force of jazz: improvisation."

Neoclassicist Harold Shapero, taking a theme of Monteverdi, has evolved an intriguing jazz "Chaconne." Milton Babbitt, one of the most cerebral of our composers, falls into jazz somewhat self-consciously (excuse me, but I think his Webern is showing). Jazz does not seem to be his idiom; however what he does is done with considerable brillance.

More natural and idiomatic are the works of George Russell, Jimmy Giuffre, and Charlie Mingus; and perhaps rightly, for all three have been identified first with jazz, and they write it with real affinity.

The *rara avis* among these is Gunther Schuller, an equally skilled musician in both the jazz and serious fields, who plays a solo French horn at the Metropolitan, among other things. His "Transitions" successfully combines both elements. Beginning in entirely serious fashion as a passacaglia, "Transitions" at once establishes itself as a work in the current modern idiom. It is, if anything, a bit turgid, but as it evolves, minute fragments of jazz are gradually introduced. These embryonic fragments grow, and finally dominate the entire work. The amalgamation here is one of the most skillful and satisfactory of its type. Conductor of all these works, Schuller also exhibits a remarkable capacity to cope with both aspects with perfect ease.

Schuller has shared the conductorial chore of another Columbia disc with Dimitri Mitropoulos—a record called "Music for Brass" (CL 941). Modern jazz works by J. J. Johnson and John Lewis (of Modern Jazz Quartet fame) are expertly conducted by Schuller, while Mitropoulos devotes his gifts to a brilliant performance of Schuller's "Symphony for Brass and Percussion." Here Schuller emerges as a full-fledged major contemporary. If one enjoys finding similarities, the closest link is with the masterful brass works of Riegger.

Another composer-conductor to cope with a similar chore is a newcomer—Robert Prince. His recent success in Italy and then in New York with his ballet, "N. Y. Export: Op. Jazz," choreographed by Jerome Robbins, has thrust his name into something brighter than limelight. A splendid recording of this ballet, coupled with Leonard Bernstein's agile music from "West Side Story" (Warner Bros. B 1240) is a new, bright addition to music by the contemporaries. Prince, while a Juilliard product, has been a successful jazz arranger. There is a skill in his writing, as well as something so idiomatically American that one can appreciate the Italian critic who burst forth with *"il mondo hot della giovinezza Americana."* The discovery of Prince by choreographer Robbins came via a disc issued by Columbia (CL 842), now deleted, called "What's New." It introduced two composers—Prince and Teo Macero. Some of Prince's material included in that recording was incorporated into this ballet.

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Macero, like Prince, is a composer to watch, and he is endowed with an impressive vitality. He has been able to fuse jazz into symphonic structure with a vigor that makes earlier experiments such as Liebermann's Concerto for Jazz Band and Symphony Orchestra seem pallid, indeed. Macero, like Harold Shapero (who used Monteverdi as a base)—has taken patterns similar to Palestrina on which to superimpose jazz. Almost sacrilegious in concept, and a bit trying on first hearing, it grows in fascination with time. He also uses various tape distortions that turn *masique concrète* into a kind of *Gebrauchsmusik*.

Another work, not yet recorded but performed by Leonard Bernstein with the New York Philharmonic, was Macero's "Fusion." It was, for the old guard, a shattering experience.

Curiously, some of our highly gifted jazz experts, on turning to the classical field, have abnegated their earlier affinities. Mel Powell in the East and William O. Smith on the West Coast are almost anti-jazz in their current efforts. A one-time swinging pianist with Benny Goodman, Powell's Chamber Music (Composers Recordings, CRI-121) is worked out with a skill that would have delighted the Baroque masters. It is inventive, tasteful and quite elegant, as befits a former student of Hindemith. A Trio for Piano, Violin and Cello performed by the Helura Trio has a particularly attractive movement: a Theme and Variations. For a few moments Powell flirts with gamelan-like procedures. But they are not used with the improvisational elan of the original. Who, on hearing this music, would recognize it as the work of one of our most idiomatic jazz pianists, albeit that phase was a few years back?

Like Powell, Smith has kept some of the discipline of jazz but little of its impulsiveness. As plain Bill Smith he was a clarinetist with Brubeck; as William Overton Smith he lectured on counterpoint at the University of California. Academically, he is a product of Sessions and Milhaud—not an inauspicious combination. Smith is inventive in his melodic constructions and skillful in his weaving. If any element is low-keyed in his and Powell's music, it is essentially in the emotional content. It has none of the overblown quality of the broader romantic works. What seems most important in these new works is the commingling of elements, and until musicologists cut, dry, and successfully measure and codify them, the new fusions may whip up some fresh and delectable froths. One may easily like them. The hybrid will no doubt thrive.

The Changing of the (Avant) Garde

By PETER JONA KORN

MUNICH.

ONE of the most peculiar aspects of Germany's postwar musical life is the near unanimity with which its music critics have risen to the vigorous support of the can-do-no-wrong attitude of composers writing in the twelve-tone technique. Consequently, many composers weak in spirit but strong in their desire to succeed have, virtually overnight, switched from their previous media of expression which, though widely divergent, were all considered hopelessly antiquated, to the Only True Church of dodecaphony.

In spite of the well-known German tendency to go whole hog in a clenched-teeth attitude unrivaled by any other people, it was still difficult to understand how such an all-powerful musico-political party could be organized so efficiently, and above all, how critics and composers could be whipped into toeing the party line. This question, along with many others concerning the state of contemporary music in Germany, is being answered in a most satisfactory and interesting manner in a new book, "Music in the Straitjacket," by the Austrian composer-conductor Alois Melichar. His previous books, "Music Indivisible" and "Modernism Outgrown" have earned him complimentary letters from such distinguished readers as Furtwaengler, Stravinsky, Gieseking, Kokoschka, and Thomas Mann, as well as the fierce enmity of the militant avant garde.

His new book bears the subtitle, "German Music Between Orff and Schoenberg," and a good portion of it is devoted to a well-documented analysis of the discrepancy between the virtually commercial vogue these two representatives of the extreme right and left, musically speaking, are enjoying here in Germany, and their actual merit as composers in the author's opinion.

Melichar considers Orff's intentional, anti-artistic oversimplification particularly dangerous, since this composer's "Schulwerk" is gradually infiltrating the curriculum of a growing number of German high schools. He calls Orff's style the "vulgarization and petty bourgeois rehash of the positive results of Stravinsky's experiments." Melichar maintains that it aims at a complete stupefaction of the listener's taste through the trick of dressing up its primitive contents in a pseudo-modern garment, thus presenting the public with "modern music for easy listening."

It goes to Melichar's great credit that he has the courage to fight a two-front war, attacking Orff's phonily contrived simplicity as vigorously as he does composers representing the opposite extreme, particularly the two rivaling "founders" of the twelve-tone technique, Schoenberg and the man who has accused him of stealing the idea from him: Josef Matthias Hauer. Contrary to Orff's works, the music of these two composers has not found the least bit of favor with bona fide audiences in half a century. This puts gravely in doubt the artistic validity of their products, especially since equally "dissonant" works of the same period (for instance Stravinsky's "Sacre du Printemps") have become strong audience favorites. Melichar discusses the personalities of these two men, presenting in documentation a very silly poem by Schoenberg intended to ridicule Stravinsky in baby-talk (referring to him as "the little Modernsky")—which is all the more shocking since he wrote it at the age of 52!—and a letter written by Hauer after his first meeting with Schoenberg.

IT IS hard to believe that this letter was the product not of a complete crackpot but of a composer whom, according to Melichar, one of Germany's most prominent critics once called "the greatest musical genius since Bach." We may wish that some of the remarks that Hauer attributes to Schoenberg are figments of his imagination; for instance, the recurrent phrase that he is "writing for eternity" (*"Ich schreibe fuer die Ewigkeit"*) or such trivial generalities as "I hate unisono spots, when one runs out of ideas one puts in a unisono to wind one's way out." But primarily the letter throws a dismal light on Hauer's character. The same man who a few years later dedicated his book "From Melos to Kettledrum" to Schoenberg and issued a joint twelve-tone manifesto here describes Schoenberg as a "swindler" and a "shabby comedian" who made a "mean, sneaky impression," "whose musical knowledge is shallow, and who has no composition technique

(*Continued on page* 65)

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Recordings Reports: Jazz

WORK, PERFORMER, DATA	REPORT
"Jazz Impressions of Eurasia." The Dave Brubeck Quartet. Columbia CL 1251, $3.98. "Nomad"; "Brandenburg Gate"; "The Golden Horn"; "Thank You"; "Marble Arch"; "Calcutta Blues."	These are brisk, competent interpretations of new Brubeck compositions. The impressions come off pretty well as a descriptive musical report of six touch-down points visited by the airborne quartet under State Department—A.N.T.A. sponsorship, in 1958. These were Afghanistan, Germany, Turkey, Poland, England, and India. Brubeck tells us that "these sketches of Eurasia have been developed from random musical phrases I jotted down in my notebook," and there is evidence that he was an earnest jotter. "Calcutta Blues," deriving from jam sessions in India with local musicians, does "capture some of the feeling of the Indian improviser and his approach to music." "Nomad" was sired by "the muffled beat of drums and the eerie tones of a lone flute" overheard by Brubeck at Kabul when a camel bearing a nomad musician passed through town. The material based on Bach, Chopin, and English folk song (for Germany, Poland, England) could derive just as well from a home-based perusal of these sources. Excellent recording captures the pleasing interplay of percussion textures contributed by Joe Morello, drums, and Joe Benjamin, string bass.
"Let Yourself Go." Mark Murphy, accomp. Ralph Burns and his Orchestra. Decca DL 8632, $3.98. "I Got Rhythm"; "Elmer's Tune"; "'Tain't No Sin"; "Taking a Chance on Love"; "Crazy Rhythm"; "The Lady in Red"; "Pick Yourself Up"; "Lullaby in Rhythm"; "Ridin' High"; others.	A twenty-five year old vocalist from upper New York State lets go with a barrage of dramatic interpretations based on a number of well-chosen popular songs. Each song is handled as a "routine." Syllables are worked over, words poured out fast, at about Danny Kaye speed. Nuances that weren't there before Murphy decided they should be make brief appearances, like rabbits tumbling from a magician's hat. Underlying all this is a carefully projected ennui that sounds like a course of plotted sophistication. Some rare songs figure in the collection: George and Ira Gershwin's "Little Jazz Bird" probably hasn't been played much since it was first presented in "Lady Be Good," in 1924. The accompaniments supplied by Ralph Burns's Orchestra are just right, and that may not have been so easy as it manages to sound.
"Happy Go 'Lucky'." "Lucky" Roberts, piano. Period RL 1929, $4.98. "St. Louis Blues"; "By the Beautiful Sea"; "If You Knew Susie"; "After You've Gone"; "Darktown Strutters Ball"; "Bill Bailey"; others.	As of 1913, "Lucky" Roberts was a composer of ragtime piano tunes. He followed this with work throughout the nineteen twenties as specialty song writer for musical comedy and vaudeville, and as bandleader. His work never achieved any lasting fame, although at least two of his colleagues, Fats Waller and James P. Johnson, took the larger stride. Today, this bouquet of pre-1930 tunes carries period authenticity; its tempi, measured, careful, and strictly maintained, are all but forgotten by most musicians. Accompaniment is supplied by Garvin Bushell, playing alto sax and clarinet; Herbert Cowens, drums; Joseph Benjamin, string bass. Better than most of the self-conscious attempts to recreate the tinkly past of "party" piano.
"Cal Tjader's Latin Concert." Tjader Quintet. Fantasy 3275, $3.98. "Viva Cepeda"; "Mood for Milt"; "Mi Guaguanco"; "Cubano Chant"; "A Young Love"; others.	The sounds produced by the Cal Tjader Quintet, taped during performances at San Francisco's Blackhawk club, are cogent enough as plea for the proposition that an *entente cordiale* between jazz and Afro-latin music was in the nature of things. The predominantly percussive treatment proves itself with varied fare: Tjader's jazz composition, "Mood for Milt," Cole Porter's "Continental," and "Lucero," a vibrant piece of music depending for its structure, we are easily persuaded, on the motions of "a gamin-like danseuse." Although piano and vibraphone acquit themselves well, the real excitement belongs to passages rattled out by conga drum, bongos, and timbales, as played, in order mentioned, by Mongo Santamaria and Willie Bobo.
"Jimmy McHugh in Hi-Fi." Urbie Green and Orchestra. RCA Victor LPM 1741, $3.98. "I'm in the Mood for Love"; "Don't Blame Me"; "On the Sunny Side of the Street"; others.	"Mr. McHugh, you seem to have written all my favorite songs." The remark was made in London, 1951, by Princess Elizabeth. It was a good idea to bring together some of her favorites on one LP. The band takes to them easily, letting the mellow rightness of McHugh's gift for melody shine through.
"The Dancing 20's." The Andrews Sisters. Music by Billy May. Capitol T973, $3.98. "Don't Bring Lulu"; "That Naughty Waltz"; "Barney Google"; "Last Night on the Back Porch"; "Keep Your Skirts Down, Mary Ann"; others.	The Andrews Sisters have done right by the twenties in a sprightly collection of words and music that is somehow—perhaps because they sing the stuff straight and don't kid it—more evocative of the period and its music than many of the more elaborate gestures in that direction. It's also nice to hear all the words sung by a group that can make them heard.
"The Dixieland Story." Matty Matlock and the Paducah Patrol. Warner Brothers 1202; two records boxed, $7.96. "Wolverine Blues"; "St. James Infirmary"; "Royal Garden Blues"; "High Society"; "Jazz Me Blues"; "Saints"; "Copenhagen"; "Tiger Rag"; "Sensation"; "Dippermouth Blues"; "King Porter Stomp"; others.	The attractive part of this offering, which consists of two LP's, is that it assembles twenty-three of the reliable items of dixieland repertoire, all to be had by reaching for only one box. This will probably appeal to staid and fixed devotees of the school, but the hard-buy aficionados may object to having all the standards played by the same band. All the more so since the arrangements have a tendency to squeeze excitement by shoving a great deal of the musical activity into a screeching upper register. Somehow this doesn't quite come out as the marching, outdoor parade sound this kind of arranging may have intended to suggest. As a matter of fact, it sounds like what it is: a biggish band date in a Hollywood studio. This is part, but not all, of the dixieland story.
"The Movies Swing!" Jackie Cooper and His Combo. Dot DLP 3146, $3.98. "The Bridge on the River Kwai March"; "Theme from Picnic"; "Who's Afraid of the Big Bad Wolf"; "Meet Me in St. Louis"; "Pennies from Heaven"; others.	Jackie Cooper has done a lot of boyish drumming in his time, as the liner notes inform us. There were those halcyon, name-studded days when Judy Garland, Mickey Rooney, Deanna Durbin, André Previn, the Andrews Sisters, and Jerry Colonna used to gather in the play room of his Beverly Hills home. Now, he's grown up to serious things, and this record finds him in the company of a swing band that sounds even more like the old Bob Crosby group than Matty Matlock's Paducah Patrol, above. Yank Lawson, Bob Haggart, and Bill Stegmeyer may have something to do with this; and so do the arrangements furnished by Stegmeyer, Haggart, and Dean Kincaid. "I'm from the old school where drums are for rhythm," Cooper affirms, and hearing him, it can be believed.
"Skiffle in Stereo." The Orange Blossom Jug Five. Lyrichord LLST 773, $5.95. "You Gotta Like It"; "Keepin' Thin"; "Salty Dog"; "Down by the Riverside"; "New Original Hello Alaska Statehood Joys"; "Snake Rag"; "Voice of a Pork Chop"; others.	The kazoo, jug, washboard, guitar and occasional wind or reed instrument that went to make up itinerant skiffle bands of the twenties are here re-assembled in an effort to recapture some of the rugged joys formerly developed by such unorthodox musical combinations. The Orange Blossom skifflers are serious young students of this near-lost art. Their caper misses the natural, and an orthodox word for this is *recherché*. There is some confusion over the placement of instruments for the stereo recording. On one track, the jug is right; on another, it reappears left. A case could be made for this: wanderers' music, wandering musicians. —Frederic Ramsey, Jr.

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The (Avant) Garde

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whatsoever," and he rounds out his description with various references to the "dirty Jew."

As an example of Hauer's "innovation" Melichar includes a reproduction of his song, "Heimkehr," written in 1915. This is an amazing example of talentless Puccini-epigonism, and easily one of the most amateurish attempts at composition ever to appear in print. Yet this song was performed at that temple of New Music, the Darmstadt Ferienkurse of 1951, to herald Hauer's "triumphant resurrection," as Hermann Scherchen, indefatigable high priest of new vogues in music, called it. The discrepancy between the professed aims of Darmstadt and this work offered in support of them is so obvious that one is compelled to ask, How is such a paradoxical state of affairs possible?

This question is answered in those portions of the book in which the author reveals the political superstructure guiding the inception and execution of contemporary music performances in Germany and some of the adjacent countries within its sphere of influence. This situation, as described by Melichar, is so shocking as to tax the credulity of the reader. That all he maintains is actually true may be surmised from the fact that adverse reviews in the German press have at no time discredited any of his factual statements, but have merely protested feebly that a discussion of such matters is in "bad taste," and does not belong in a book on musical questions.

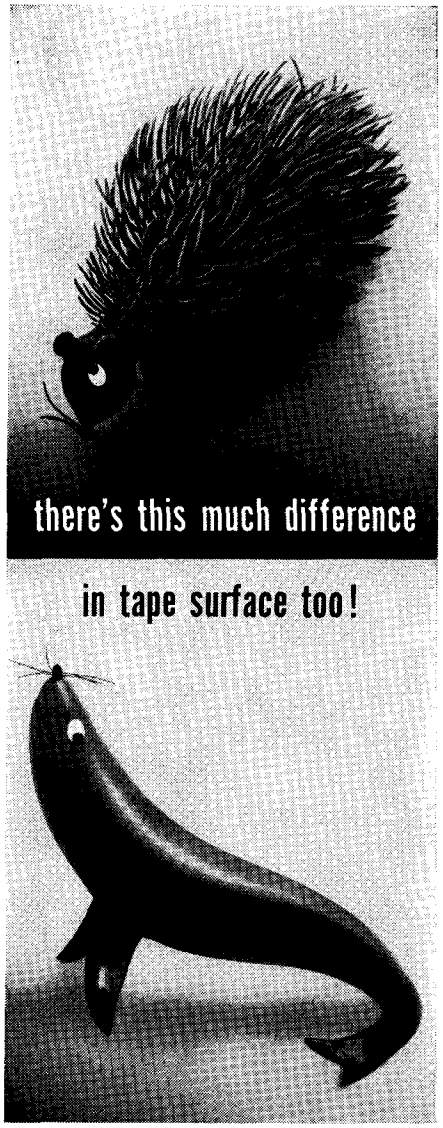
THAT it does indeed belong there is, of course, one of the major reasons why the book was written in the first place. Melichar shows that, through clever manipulation and ingenious organizational processes, a web of "cross-relations" ("*Querverbindungen*") has been spun, which has very much the appearance of a large-scale conspiracy. Melichar is not satisfied to make vague accusations, but presents specific examples to show how this has been achieved.

He points out that 90 per cent of all German composers whose works receive major performances and critical attention are published by the two leading publishers of Germany and Austria, Schott (Mainz) and Universal (Vienna). These two houses, once vigorous competitors, have been following a strangely parallel course since the early years of this century. The resulting monopoly derives much of its strength from the fact that most German music periodicals and trade magazines are controlled by one of these firms (Schott alone, according to Melichar, controls six) which employ the majority of prominent European music critics as their correspondents. Since it is the primary purpose of these publications to "plug" Schott's or Universal's composers, the critics, in the interest of their continued employment, are inclined to file favorable reports when works of these composers are performed. Obviously, a discrepancy between such a report and a review in a local paper would look silly.

Until this "cartel agreement," as Melichar calls it, was effected, one important difference marked the competitive status of these two publishers: Universal, publishers of Schoenberg, Berg and Webern, emphasized music by twelve-tone composers; whereas Schott, publishers of Hindemith, were rather anti-twelve-tone in their orientation. Since their honeymoon began, Schott joined Universal in their policy of proclaiming the twelve-tone technique the new gospel, and Schoenberg and Webern as the true apostles of contemporary music.

MELICHAR proceeds with a juxtaposition of two opinions on the music of Schoenberg. Both were written by Karl H. Woerner, whom he calls the "house poet" of Schott, the first one —anti-Schoenberg—in 1949 (before the liaison with Universal), the second one—pro-Schoenberg—in 1954 (after). Such a public recantation may strike one as a bit peculiar within the orbit of Western civilization, but it was not regarded as very unusual here where many prominent German composers, at precisely that time, "changed" their style from old-fashioned tonality to up-to-date dodecaphony.

In Europe, radio operations are financed through a monthly fee levied on each radio set. A sizable portion of this revenue is allocated to the stations' music departments, whose executive directors are responsible for its application. Since royalties resulting from broadcasts constitute the major portion of European publishers' and composers' income, their fate is controlled to a large degree by the viewpoints and tastes of these executives. The validity of Melichar's accusation of "cross-relations" gains considerable ground when we are confronted with the following example: the music department director of the all-important Baden-Baden Radio (Suedwestfunk) is Dr. Heinrich Strobel, one-time admirer and biographer of Hindemith, who compensated for his belated rush to the



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pro-Schoenberg forces through an extra dash of vehemence and by establishing himself and his department as the number one supporting force of the young serial and electronic experimentalists. Dr. Strobel has a few other jobs besides: he is president of the International Society for Contemporary Music, whose annual "World Music Festival" serves as a clearing house and sort of World's Fair for the display of new compositions. He is also editor-in-chief of *Melos*, the most influential (and Schott-controlled) German-language magazine on contemporary music. And he is also the librettist of Swiss twelve-tone composer Rolf Liebermann. The latter, in turn, heads the music department of Radio Hamburg and, until recently, held the same post at Radio Zurich concurrently.

The immense power, both artistic and frankly commercial, commanded by these two men alone is staggering. They are in a position to spend six-figure sums for the preparation and performance of one single work that they deem significant. In the case of the recent Donaueschingen Festival, Strobel has done exactly that: he commissioned the man generally recognized to be the leader of Europe's avant garde, Pierre Boulez, to write a "sensational" new work. Boulez produced "Poesie pour Pouvoir," an attempt at fusing an instrumental score with electronic sounds, which he dutifully dedicated to Strobel on his sixtieth birthday. The Suedwestfunk Symphony Orchestra spent an amount of rehearsals on this and the other featured work, Karlheinz Stockhausen's "Groups for Three Orchestras," which was surpassed only by the number of rehearsals required for the stage premiere of Schoenberg's "Moses and Aaron" at the 1957 World Music Festival in Zurich, in which Strobel and Liebermann also figured prominently as organizers.

Visitors at Donaueschingen, on entering the spacious lobby of the Stadthalle, where the concerts took place, were virtually overwhelmed by a display of Schott's composers, through an extensive collection of books, scores and huge portraits along the right wall, with their Universal-sponsored counterparts beaming down from the left. It must be assumed that, on this occasion, the Schott-Universal forces went a bit too far; at any rate, German music critics finally rebelled and began to question the thesis that twelve-tone, serial, and electronic techniques represent the only valid music of our time.

EVEN H. H. Stuckenschmidt, dean of German music critics, and a chief force of the "newness-at-all-costs" movement has published an article in the December issue of *Der Monat* with the sarcastic title "Customs and Habits of the New-toners." For the first time Stuckenschmidt displays a decidedly critical attitude towards many of the recent excesses of the avant garde, questions the validity of the continued existence of the International Society for Contemporary Music. Since Stuckenschmidt's leadership, particularly among the younger German critics, is of great consequence, such a shift in orientation is certain to have far-reaching effects.

While Melichar has only ventured to discuss openly what perhaps a majority of musicians have thought in private for a long time, there can be no doubt that the publication of his book marks a turning point in the musical development of postwar Germany, and it is safe to predict that this will, in turn, have a decisive influence on similar developments in other countries.

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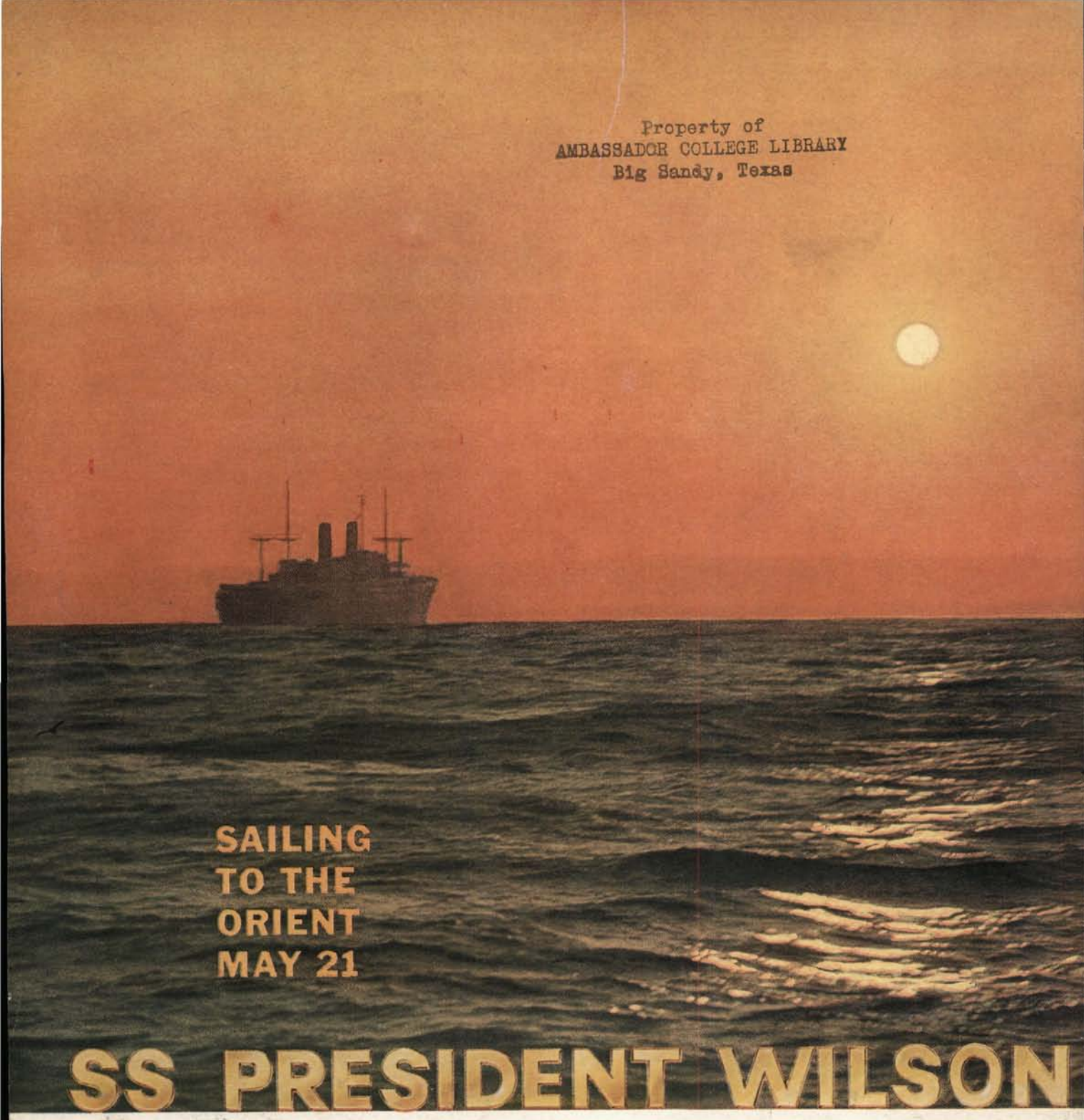

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